FERNANDO SOR

The New Complete Works for guitar

Re-engraved in eleven volumes
Edited by Brian Jeffery

VOLUME 5
Guitar solos: Opus numbers 33 to 43

TECLA 1205

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SECOND PRINTING

VOLUME 5

Guitar solos: Opus numbers 33-43

TECLA

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NOTE TO THIS SECOND PRINTING (2004)

This new second printing incorporates corrections to the first printing (2001). For details please see the note in Volume 1.

NOTES ON THE PIECES

OPUS 33. TROIS PIÈCES DE SOCIÉTÉ

With op. 33 a new genre enters Sor's work, one which he had not used before, and one which, indeed, is still seldom approached by guitarists playing Sor's music: the Pièce de Société. In Sor's hands, this is an extended piece in two movements: and here, in op. 33, to the lyricism of the shorter pieces is added the stature of sonatas.

The first is a Moderato cantabile followed by a catchy Allegretto, a kind of rondo; the second an Andante followed by a waltz; and the third breaks new ground in its combination of forms, being a Sicilienne followed by a March with a trio entirely in harmonics. In each of the three pairs it is made very clear that the first movement leads straight into the second, without a break.

The dedicatee of op. 33 was Athenaïs Paulian, who was very much a part of the guitar world at that time. Aguado dedicated his *Huit petites pièces*, op. 3, to her in 1827; her brother Eugène Paulian was also a composer for the guitar, who dedicated his op. 2, Variations on "Gentil housard", to Sophie Vautrin, who was later to become Madame François de Fossa; and she herself composed several works for the guitar.

First published in Paris in 1828.

Another set of three Pièces de Société is Sor's op. 36 (also included in this present edition).

* * * * *

In No. 1, in the Allegretto which is a rondo, small details are different at the repetitions. They have been left in place here, but players should feel free to alter them (that is, to play them without the small differences) if they wish.

No. 2: the repeat mark at the end of the first section (bar 8) is editorial.

No. 2, Andante, bar 68, first note: the harmonic is very clearly printed as a 3 on the fourth string in the original edition, but that appears to be a mistake. I have guessed that the 3 was an error for 5 and have altered it accordingly. Another possibility is that it was the third fret which was intended but on the fifth string not the fourth.

OPUS 35. 24 VERY EASY EXERCISES

With his op. 31, Sor had already composed instructional pieces which were a good deal easier than his previous studies in op. 6 and op. 29. He had given the title "Leçons" to those easier pieces. However, it seems that these were not easy enough, for a preface to op. 35 says that certain people had said to him that they required too rapid a progress and aimed too high. Therefore he composed his op. 35, a set of extraordinarily easy pieces for beginners, which he called not studies, and not lessons, but "Exercices". The original title was *Vingt quatre exercices très faciles et soigneusement doigtés* (24 very easy exercises, carefully fingered). See the notes to op. 31.

A preface to op. 35 in the original edition reads as follows:

Plusieurs personnes ont trouvé que mes vingt-quatre leçons pour les commençants exigeaient des progrès un peu trop rapides, et qu'elles étaient disposés de manière à mettre l'écolier à même d'acquérir un grand talent; que cette disposition n'était point celle qui convient à ceux qui ne visent qu'à devenir d'une force médiocre, et qui ne pouvant donner une grande assiduité à l'étude se contentent de pouvoir s'accompagner et de jouer quelques morceaux agréables sans qu'ils soient d'une grande difficulté. La justesse de ces observations m'a décidé à composer ces Exercices qui peuvent suffire à donner la facilité nécessaire pour s'accompagner et mettre l'écolier en état de s'occuper des 24 leçons s'il désire augmenter son talent; ces leçons lui paraîtront alors moins difficiles puisqu'il aura déjà exécuté ce qui fait le fond de chacune.

Ces exercices seront très utiles surtout aux personnes qui étudieront d'après la méthode que je suis sur le point de publier, car mon but principal a été de mettre en pratique la théorie qu'elle renferme.

("Several people have found that my 24 Lessons for beginners [op. 31] required a somewhat too rapid progress, and that they were aimed at enabling the student to acquire a great talent; and that such an aim was not suitable for those who aim only to acquire a moderate ability, and who, unable to give great assiduity to studying, are content to be able to

accompany themselves and to play some agreeable pieces which would not be of great difficulty. The correctness of these observations has decided me to compose these present Exercises which can suffice to give the necessary facility to accompany oneself and to put the student in a position to be able to tackle the 24 Lessons if he wishes to increase his talent; those Lessons will then seem to him to be less difficult, because he will already have played that which is the basis of each of them.

These present Exercises will be particularly useful to those people who will study following the method which I am about to publish, because my principal aim has been to put into practice the theory which it contains.")

Exercise 20 resembles example 14 in Sor's method, which he gave as a "passage in the style of harp music". He writes (Method, English version, page 18): "Lastly, to imitate the harp (an instrument of similar tone), I construct the chord so as to comprise a great distance, or interval, as in example the thirteenth, plate I, and I touch the strings at one-half the distance from the twelfth fret to the bridge, taking great care to have the fingers which play them depressed a little between the strings, on order that the friction of the curve DE, fig. 18, may be more rapid, and produce more sound; it being understood that the passage is in the style of harp-music, such as that of example the fourteenth." It could be considered appropriate, therefore, to play Exercise 20 in that way.

It was at this time, in 1828, that Sor broke with his publisher Meissonnier and began to be his own publisher, in association with Pacini. Op. 33 was the last work published by Meissonnier, and op. 34 the first published by Sor and Pacini (op. 34 is a duet and will be found in volumes 8-11 of this present edition). Op. 35 was the first solo work brought out under the new arrangement.

Sor's *Complete Studies, Lessons, and Exercises* (opp. 6, 29, 31, 35, and 60, together with op. 44) are also published by Tecla in a modern re-engraved edition in one book (Tecla 101).

OPUS 36. TROIS PIÈCES DE SOCIÉTÉ

This is another set, like op. 33, of three Pièces de Société, each consisting of two linked pieces. The first is a minuet followed by an allemande; the second, Lento cantabile and minuet; and the third, Andantino and Chasse. The pairs of pieces are not joined without a break, as they were in op. 33; nevertheless, it is clear that each pair should be performed together, because of the contrasting nature of the two pieces in each case.

The third pair has the scordatura of the sixth string to F, a rather archaic practice at this date, suggesting, though it is only a possibility, that this work may date in some form from Sor's Spanish period.

*****

No. 1, Minuet, 63: the first note in the original is on the sixth string, but this appears to be an error for the fifth string and has here been corrected.

No. 1, Allemande, bar 71: the first bass note is D in the original.

No. 2 Lento cantabile: the repeat mark at the end of the first section (bar 8) is editorial.

No. 3: from bar 64: in the original edition, some of the numbers indicating the harmonics have lines above or below them supposedly indicating whether the harmonic in question should be played slightly above or below the fret, as a note in the original edition explains. However, the lines do not make good sense and are here omitted. They can be consulted in the Tecla facsimile edition.

No. 3: bars 46-47 are corrupt in the original and have here been restored on the analogy of bars 14-15. Bar 131: the natural is editorial.

Chasse: bars 102 and 104 have a strange rhythm in the original, and have here been restored to the rhythm of bar 100.

The indication *fr* occurs here on the last page (it is also found in op. 28 in variation 3, and in op. 37 in each of the two allegrettos). This could perhaps stand for French *friser* or *frisé*, *friser* here meaning to brush, so it could be a brushing movement with the right hand fingers, like a stroke of rasgueado.

First published in Paris in 1828.

OPUS 37. SÉRÉNADE

First published in Paris in 1828 or 1829.

Bars 35 to 37 of this work are interesting and a puzzle. First at bars 29 to 34 comes a passage which is evidently in campanelas, that is to say that an open string (here E) sounds repeatedly through moving chords which here are played high up on the fingerboard. But then comes a harmonic at bars 35 to 37 whose interpretation is not clear. It is clearly notated in the original three times thus:

The problem lies in deciding how to play this harmonic. An A is notated which appears to mean that it is on the fifth string. Also an F sharp is notated, and a figure 4 with a curved line. However, F sharp is not available at all as a harmonic on the fifth string. It is available on the fourth string, but then the fourth string is occupied in playing the campanelas, so it cannot be that. What does the figure 4 mean? It can scarcely mean the fourth string because as we saw that is not available, nor is it likely to mean the fourth fret because that is impractical in this passage. So perhaps it means the finger with which the harmonic is to be touched, even though its notation with a curved line is unusual.

I suggest that what the composer intended was a C sharp played by touching the fifth string at the ninth fret with the fourth finger, and that is the solution which I have adopted in notating this passage. I hypothesize that Sor wrote a 4 in his ms to mean that the harmonic should be played with the fourth finger (which is indeed available at this point), and a small circle to indicate a harmonic, but that the engraver misunderstood the small circle and notated it as the round breve (whole note) on the F sharp.

Another possible solution would be to play this harmonic on the fifth string at the twelfth fret, but that does not work well musically.

If any reader has any better idea, do please get in touch with me.

Campanelas, by the way, are an ancient technique with a long history but were generally used in guitar music rather less at the time of this work. Do they mean that the *Sérénade* has an older history, perhaps dating from Sor's Spanish period? Or is it rather that Sor continued to use this fine old technique even at the later date?

The indication *fr* occurs here in each of the two allegrettos (it is also found in op. 28 in variation 3, and in op. 36 on the last page). This could perhaps stand for French *friser* or *frisé*, *friser* here meaning to brush, so it could be a brushing movement with the right hand fingers, like a stroke of rasgueado.

The *son de trompette* (trumpet sound) at bars 426ff. is described in Sor's method, pages 20-21 in the French version, page 16 in the English translation.

The *Sérénade* was first published as op. 36, but it appears correctly in a later issue and in contemporary catalogues as op. 37.

OPUS 40. FANTASIA ON A FAVOURITE SCOTTISH AIR ("YE BANKS AND BRAES O' BONNIE DOON")

These variations have caught the imagination of the guitar world in recent years, and are well on their way to becoming a standard part of the guitar repertory. They used to be little known, and my performance of them on BBC Scotland in 1972 was probably the first for very many years. In 1978, for the bicentenary of Sor's birth, I published them in my edition of Sor's *Complete Works for Guitar*, and John Williams played them in the celebratory concert in February of that year at the Queen Elizabeth Hall in London. Alice Artzt included the work in her record *Guitar Music by Fernando Sor* and it was broadcast several times from that record by the BBC, and since then, whenever it has been played, it has immediately caught the audience's imagination. In 1982 I published a separate edition of this work with Tecla Editions. The original edition was published by Sor himself in Paris and did not have wide distribution, and only two copies of that original edition are known to survive. The original title was *Fantaisie pour guitare seule sur un air favori écossais* (Fantasia for solo guitar on a favourite Scottish air).

I suggest that the piece not be played too fast. The melody is a strathspey, and Burns' words are sad. The English version begins "Lost is my quiet", and Burns' words run "How can ye chant, ye little birds, and I sae weary fu' o' care!" Yet at the same time, the sorrow is dignified by the stately dance form, so that the pace must be kept steady and unfaltering. The "Scotch hop" of the theme is echoed at the end of the piece.

Sor dedicated these variations in about 1829 to his pupil Miss Mary Jane Burdett, a young lady who, he said, was able to perform them after only 28 lessons with him. He attributed this rapid progress to the fact that she was not only a guitarist but a general musician and specifically a pianist:

> Un guitariste-harmoniste aura toujours un avantage sur celui qui ne le sera pas. Un talent, même médiocre, sur le piano (le premier des instruments d'harmonie), donne déjà des habitudes en musique très utiles pour la guitare. Je viens d'avoir une preuve de ce que je viens de dire, dans les progrès rapides de mademoiselle Mary Jane Burdett, la fille de M. Arthur Burdett, jeune personne qui touche très bien du piano. S'occupant à perfectionner son éducation, elle se consacre à plusieurs sortes d'études à la fois, tant de nécessité que d'agrément, et par conséquent elle ne peut s'adonner exclusivement à l'étude de la guitare. Mes principes, et la direction que ses idées ont prises par l'habitude acquise de la marche et de la contexture de la musique de piano, l'ont mise en état de jouer en vingt-huit leçons la *fantaisie* que je lui ai dédiée (oeuvre 40), ce que

je n'ai jamais pu obtenir en si peu de leçons d'autres écolières qui ne touchaient pas du piano, et qui, avec la meilleure volonté, s'occupaient exclusivement de l'étude de la guitare; il est vrai qu'elles avaient déjà contracté des habitudes qui empêchent de jouer librement, et que malheureusement on leur avait appris à ne voir que des notes où il faudrait voir de la musique.

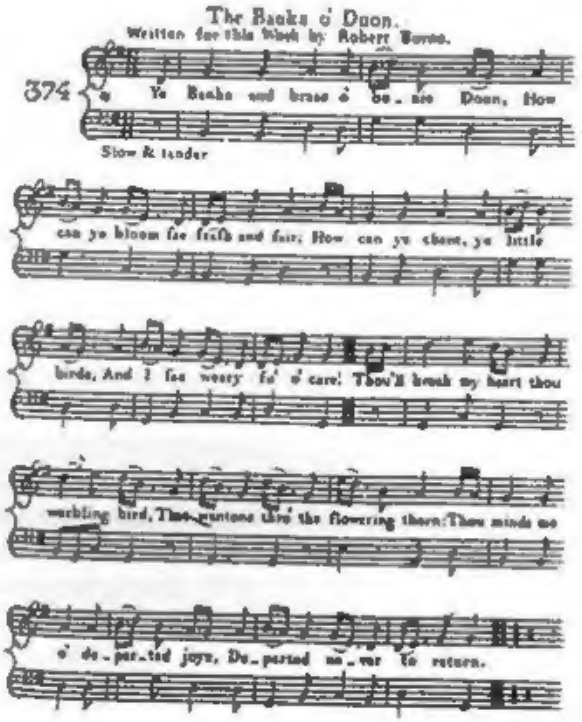
("A guitarist, who is a harmonist, will always have an advantage over one who is not. Even a tolerable player on the pianoforte (the first of instruments to produce harmony), has already acquired very useful habits in regard to the guitar. — I have recently had a proof of what I have just said, in the rapid progress of Miss Mary Jane Burdett, (daughter of Mr. Arthur Burdett), a young lady who plays well on the pianoforte. Engaged in completing her education, she devotes herself to several kinds of study at once, as well the necessary as the agreeable, and consequently cannot give up her time exclusively to the study of the guitar. My principles, and the direction which her ideas have taken, from being habituated to the progression and contexture of pianoforte-music, have enabled her, in twenty-eight lessons, to play my *Fantaisie*, opus 40, which I have dedicated to her, —a result which I have never been able to obtain in so few lessons from other pupils, who did not play on the pianoforte, and who, with the best inclination, devoted themselves exclusively to the study of the guitar. It is certain that they had previously acquired habits which prevented a free style of playing, and, unfortunately, they had been taught to perceive only notes, where it was necessary to see music.")

(Originally in French in Sor's *Méthode pour la Guitare*, Paris, 1830, pp. 74-5. English translation by Arnold Merrick published as *Method for the Spanish Guitar* in London in 1832, p. 42, available in reprint form from Tecla.)

Clearly she was one of his favourite pupils, and it has been possible to find out a little about her. From Burke's *Landed Gentry* (1894 edition, p. 249) we learn that she was of the Anglo-Irish landowning gentry, the daughter of Arthur Burdett, Esq., of Ballymany and Ballywater. She was in Paris with her father, finishing her education, a young lady of reasonably high social standing and taking lessons with the principal guitar teacher in Paris at the time, Fernando Sor. Perhaps her origin may account for a certain Celtic connection: we may imagine, perhaps, Miss Burdett singing or playing to Sor a favourite Scottish air of hers, which Sor then set on the guitar. She married later, but only in 1848, by which time she would have been well into her thirties: and her husband was Lieut.-Col. Robert Brookes, of the 24th Regiment, who unfortunately died the very next year, in January 1849, at the Battle of Chilianwallah in the Second Sikh War.

The melody on which the variations are based is an old one, perhaps English in origin, to which Robert Burns wrote words which were published in volume 4 of the *Scots Musical Museum* in 1792, and from then on the melody was inextricably associated with Scotland. In setting such a melody, Sor played his part in the fascination of his age with Scotland and with Scottish music. The melody incorporates a "Scotch hop" or "Scotch snap" and is in strathspey rhythm: that is to say, it should be dignified and not too fast. The work is dedicated to Sor's pupil Mary Jane Burdett, a young lady of the Anglo-Irish gentry.

Burns' version appeared in 1792, as no. 374 of volume 4 of the *Scots Musical Museum*. Here is a reproduction of the original edition:



Oft hae I rov'd by bonie Doon,
To see the rose and woodbine twine;
And ilka bird sang o' its love,
And fondly sae did I o' mine.
Wi' lightsome heart I pu'd a rose,
Fu' sweet upon its thorny tree;
And my fause lover stole my rose,
But, ah! he left the thorn wi' me.

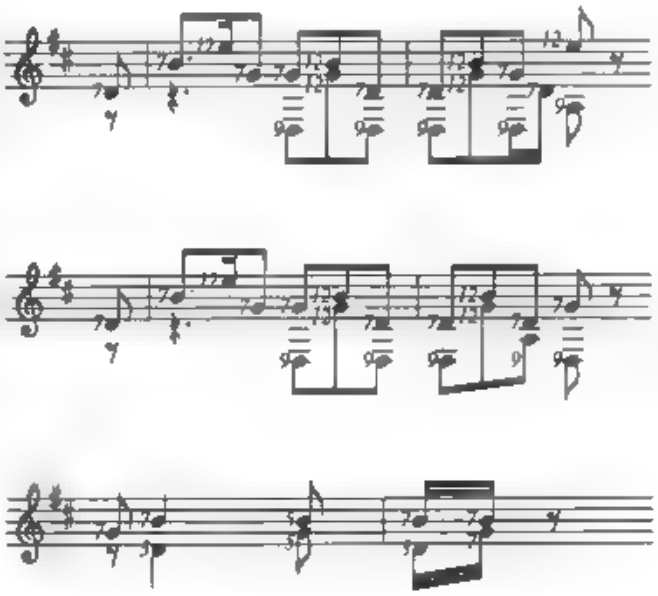
The words are newly written by Burns, and the intention which he gave them is clearly indicated by the direction of "Slow and tender". A girl looks at the landscape, and feels a discrepancy between the gladness of nature and the sadness which she herself knows. The Scotch hop is there, for example in bars 3 and 4, but it is the hop of the strathspey, that slow and stately dance

which can accommodate equally well the pomp of a clan gathering and the sadness of Burns' poem.

The origin of the tune to which Burns wrote his words is in dispute. The *Scots Musical Museum* itself (volume 2, pages 346-8) attributes its composition to "Mr. James Millar, Writer in Edinburgh". But a much more widely current attribution was to the famous Scots fiddler-composer, Niel Gow. When Gow came to publish in about 1794 a book of Scottish dances called *A Second Collection of Strathspey Reels* (copy: New York Public Library), No. 1 was this very tune, but under the title of "The Caledonian Hunt's Delight". Moreover, that collection as a whole was dedicated to "The Noblemen and Gentlemen of the Caledonian Hunt", a fact which gave the tune especial prominence. As "The Caledonian Hunt's Delight", and with the attribution to Gow, it has survived to the present day. Yet in fact Gow himself was probably not so much its composer, but rather its arranger, and the source from which it originally came was perhaps not even Scottish, but English. William Chappell, in his *Popular Music of the Olden Time*, volume 2 (London, 1859), pp. 794-5, gives an eighteenth century English source for it, a version in which there is no "Scotch hop". According to Chappell, the melody later universally known as "Ye banks and braes o' bonnie Doon" was not originally Scottish at all, but English, naturalized into Scotland and adopted by Burns and by Gow, and subsequently (its birthplace by now thoroughly consigned to oblivion) taken over by the whole of Europe as a Scottish tune.

The harmonics in Variation 3 and the Coda are indicated in the original edition only by the word *harmonique*, without any indication of the strings and frets at which they should be played. In particular it is not specified whether those harmonics are intended to be natural or artificial harmonics. However, in his *Méthode pour la Guitare*, which was written within one year, or at most two, of the time when op. 40 was composed, Sor expresses a strong preference for natural harmonics over artificial ones. He discusses both, and describes two methods of producing artificial harmonics, but concludes that natural ones are more sonorous and are to be preferred. Moreover, he gives in his *Methode* a whole piece written entirely in natural harmonics: like op. 40 it is in D major, and like op. 40 it uses the scordatura of the sixth string to D. All the harmonic notes which are used in op. 40 are to be found in that piece, together with the indication of the precise strings and frets at which they are to be found in their natural form. It is evident, therefore, that the harmonics in op. 40 are likewise intended to be natural harmonics rather than artificial ones, and the frets and strings which I have indicated here for those passages in variation 3 and the coda are the same frets and strings which Sor indicates in his *Methode* for the piece in harmonics which he gives there. The piece in the *Méthode* can be consulted in the edition of that book (in its English translation) which is available from Tecla.

Here are my suggestions for how they might be played



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In the Introduction, bar 4, slurs have been added to the middle notes of the two chords. In the theme, bar 3, the second half of the bar has dotted rhythm in the original, and has here been altered on the analogy of bars 7, 15, and 19. In variation 3, bar 67, the repeat sign in front of the double bar is omitted in the original edition, doubtless in error, and has here been restored on the analogy of variations 1 and 2.

In performance, it may be considered desirable to omit the repeats in the variations, because if all the repeats are played the piece becomes rather long. That is, however, a matter of taste.

EXERCISES FROM THE METHOD

These exercises are taken from Sor's *Méthode pour la guitare* (Paris, 1830).

OPUS 42. SIX PETITES PIÈCES

Another set of six short pieces, carefully arranged to form a unified whole which could well be performed complete. Two pieces in the same key begin the set; then a longer one in a different key; then a marvellously rhythmic piece which resembles nothing so much as a Ländler; and finally, another waltz. First published in Paris in 1830-31

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No. 1 The repeat markings for bars 9-16 and 17-24 are editorial.

In No. 5 some accidentals are editorial. 14, second chord: the top note is C in the original, here corrected to B.

OPUS 43. MES ENNUIS, SIX BAGATELLES

Another set of six pieces: once again, there are two pieces in the same key followed by a longer one in a different key; then come three other pieces contrasting in both tempo and key. The title, "Mes Ennuis", or "My cares", is discussed in the notes to op. 48 in this edition.

First published in Paris in 1830-31.

* * *

At the harmonics in No. 3, bars 69-70, in the third chord the figure on the A string is 3 in the original. That cannot be played and in any case gives a note which does not fit harmonically. It is perhaps an engraver's error, perhaps for 9 which is what I have put here, which is easily playable and which gives a good musical solution.

In no. 5, the sharp on the F at bars 14 and 46, and the natural on the F in bars 15 and 47, are editorial.

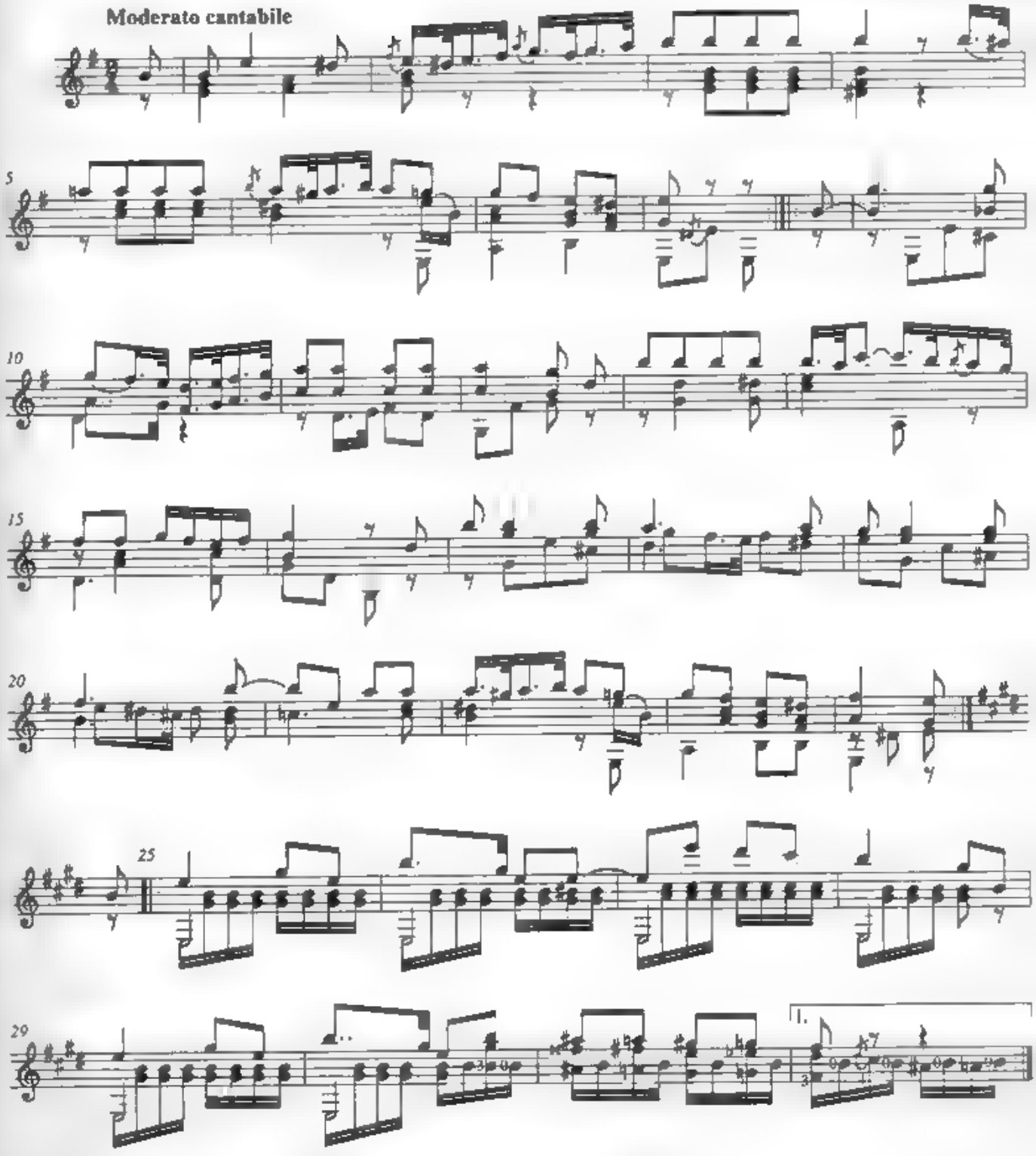
TROIS PIÈCES DE SOCIÉTÉ

Dedicated to Mlle. Athénaïs Paulian

OPUS 33

I

Fernando Sor
Edited by Brian Jeffery



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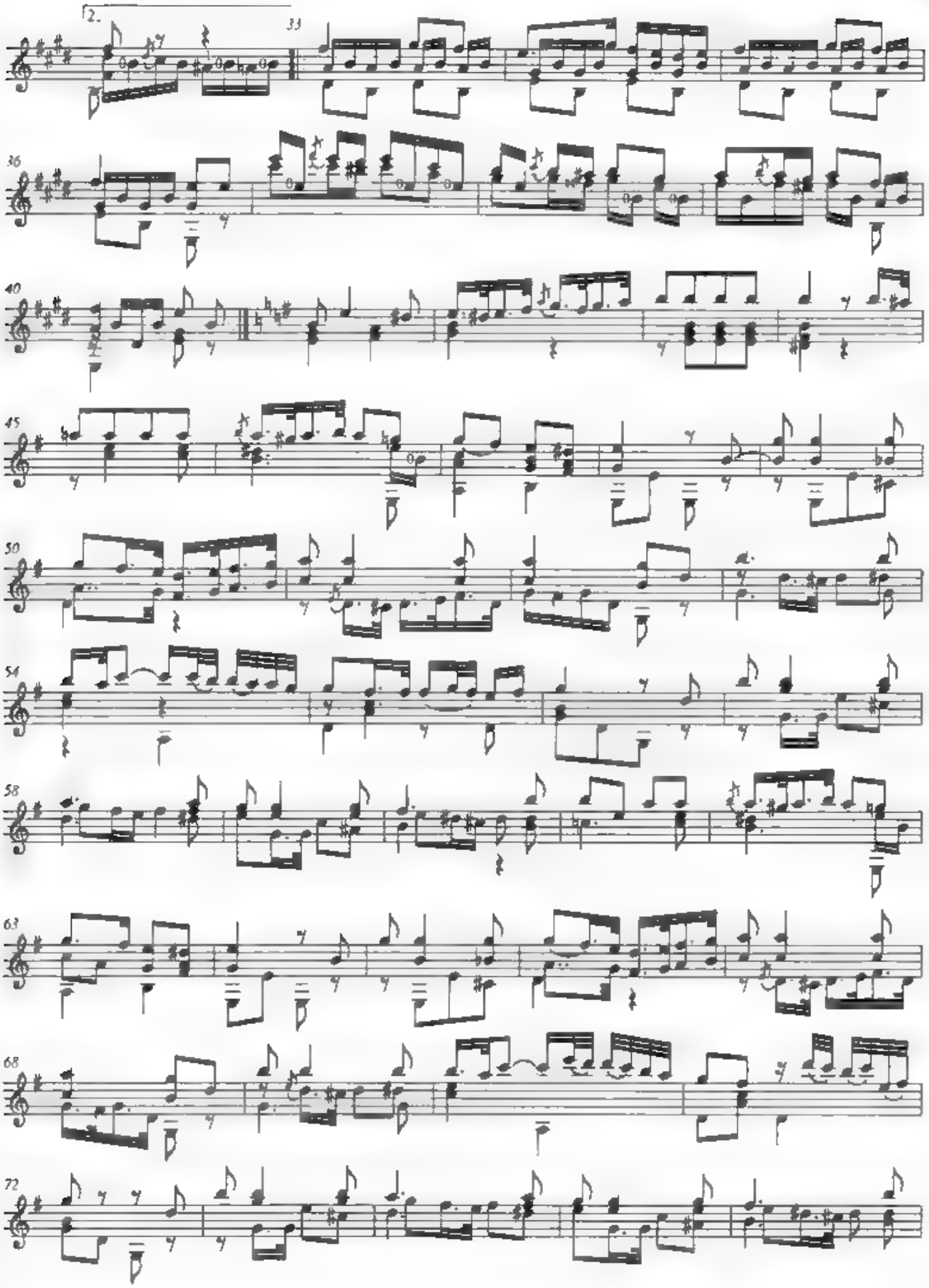
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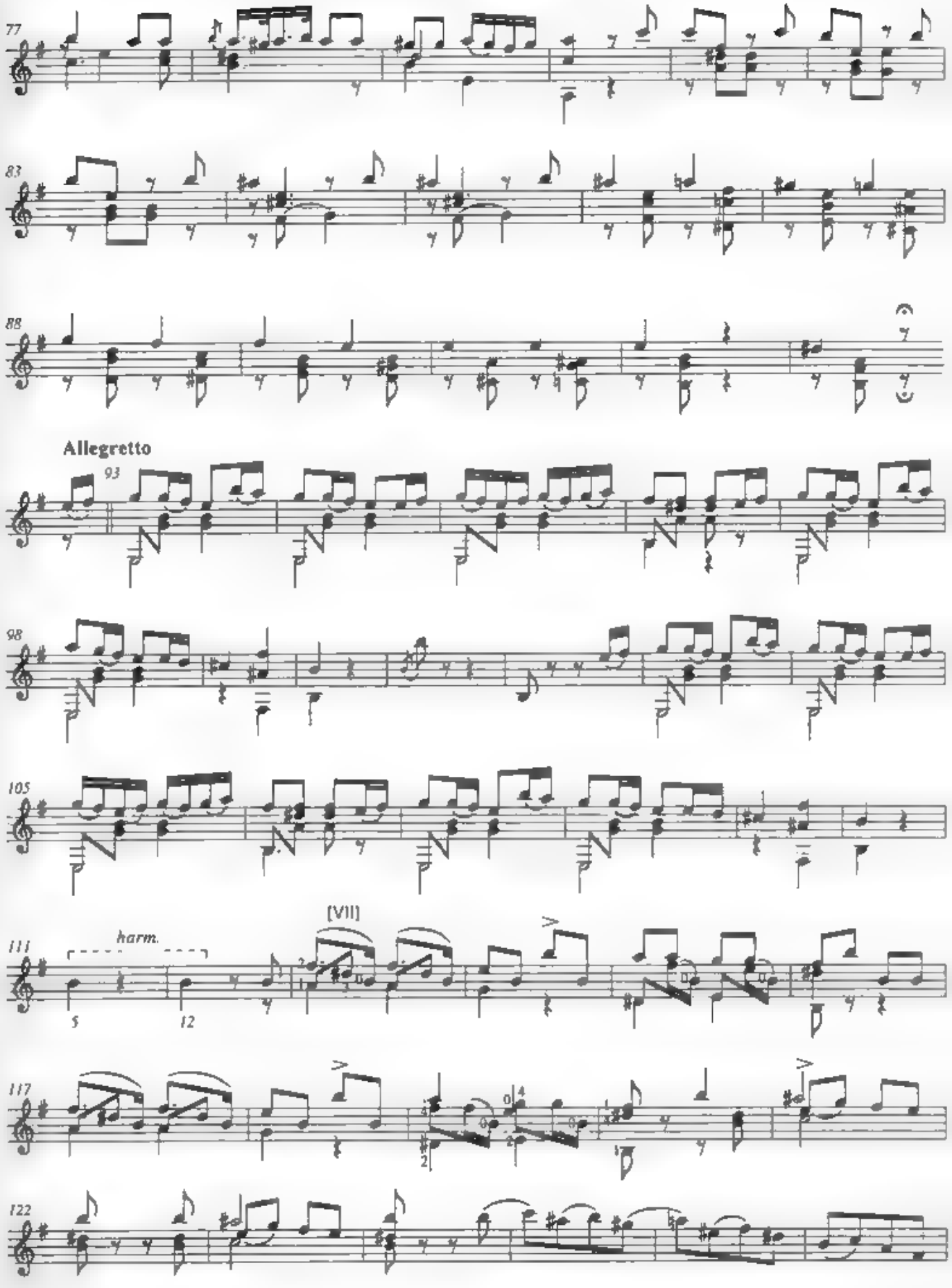
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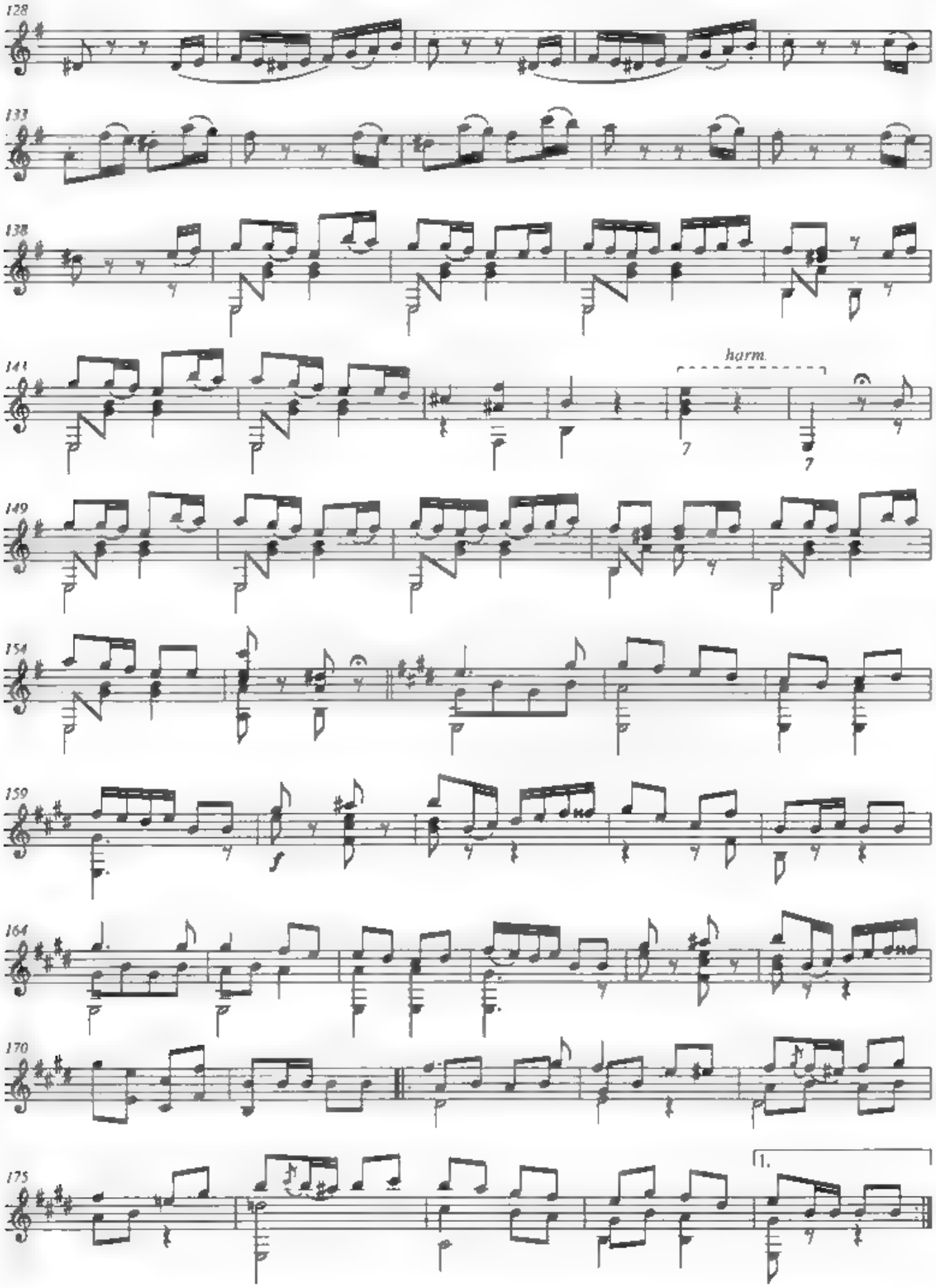
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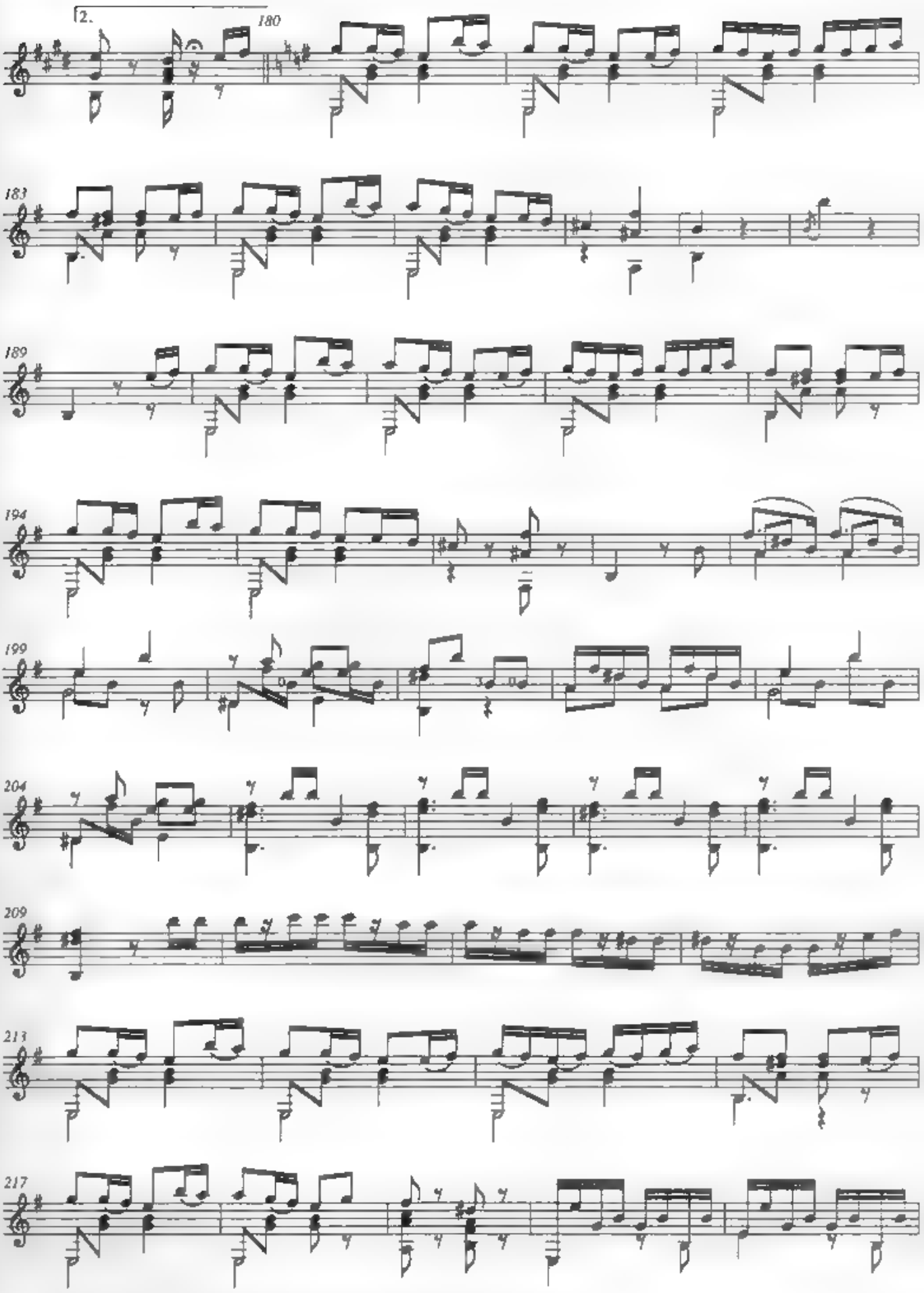
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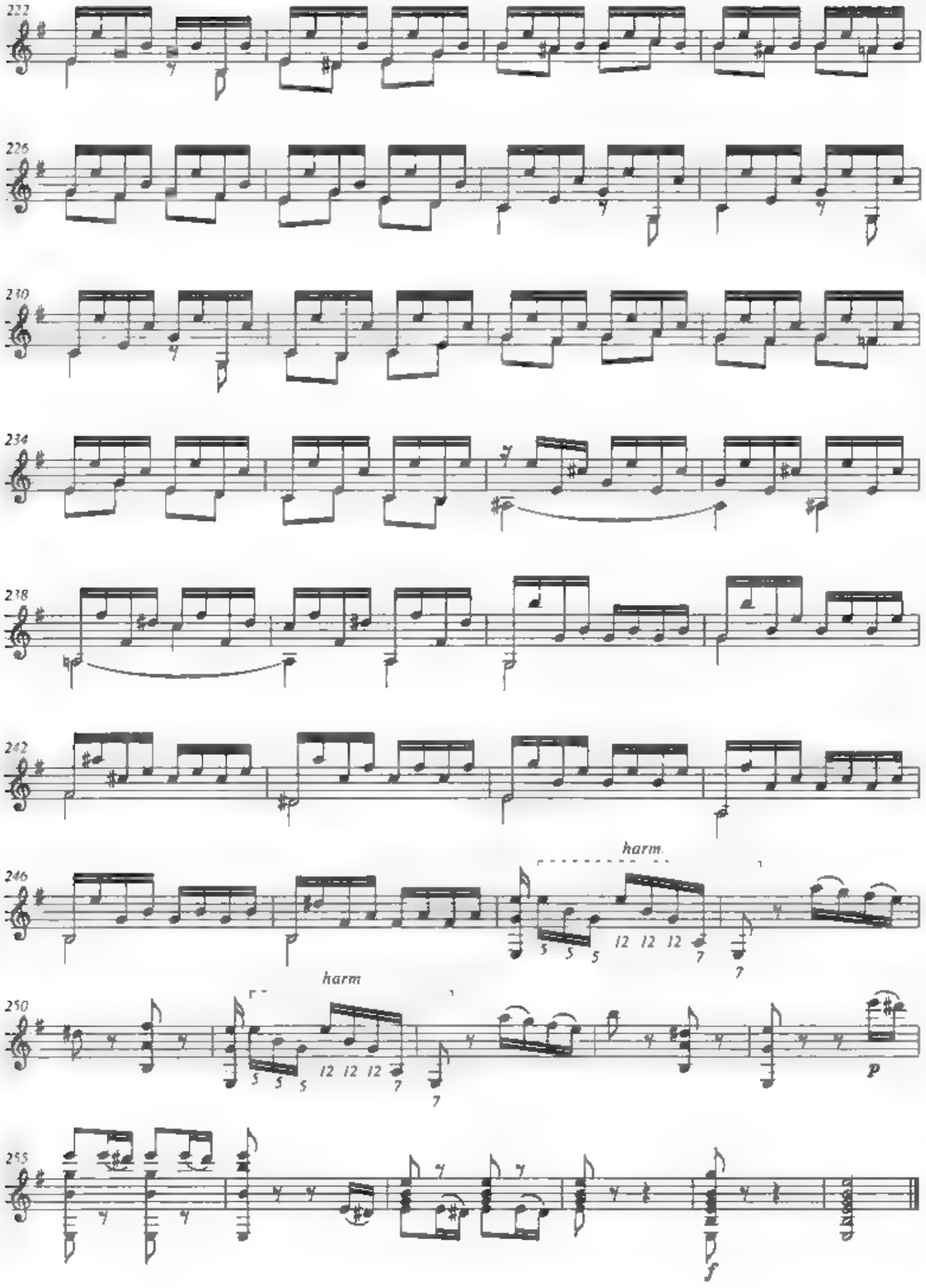
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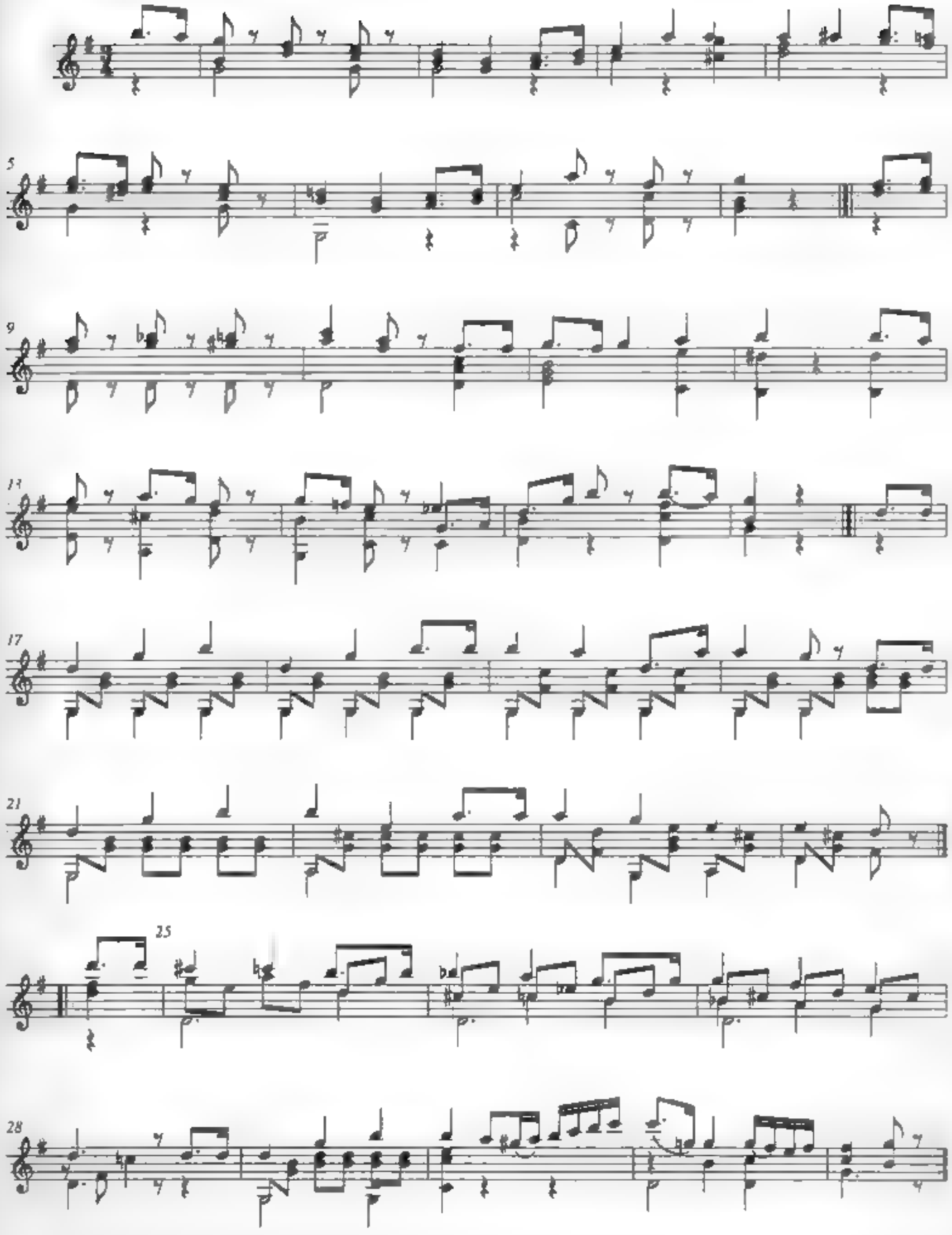

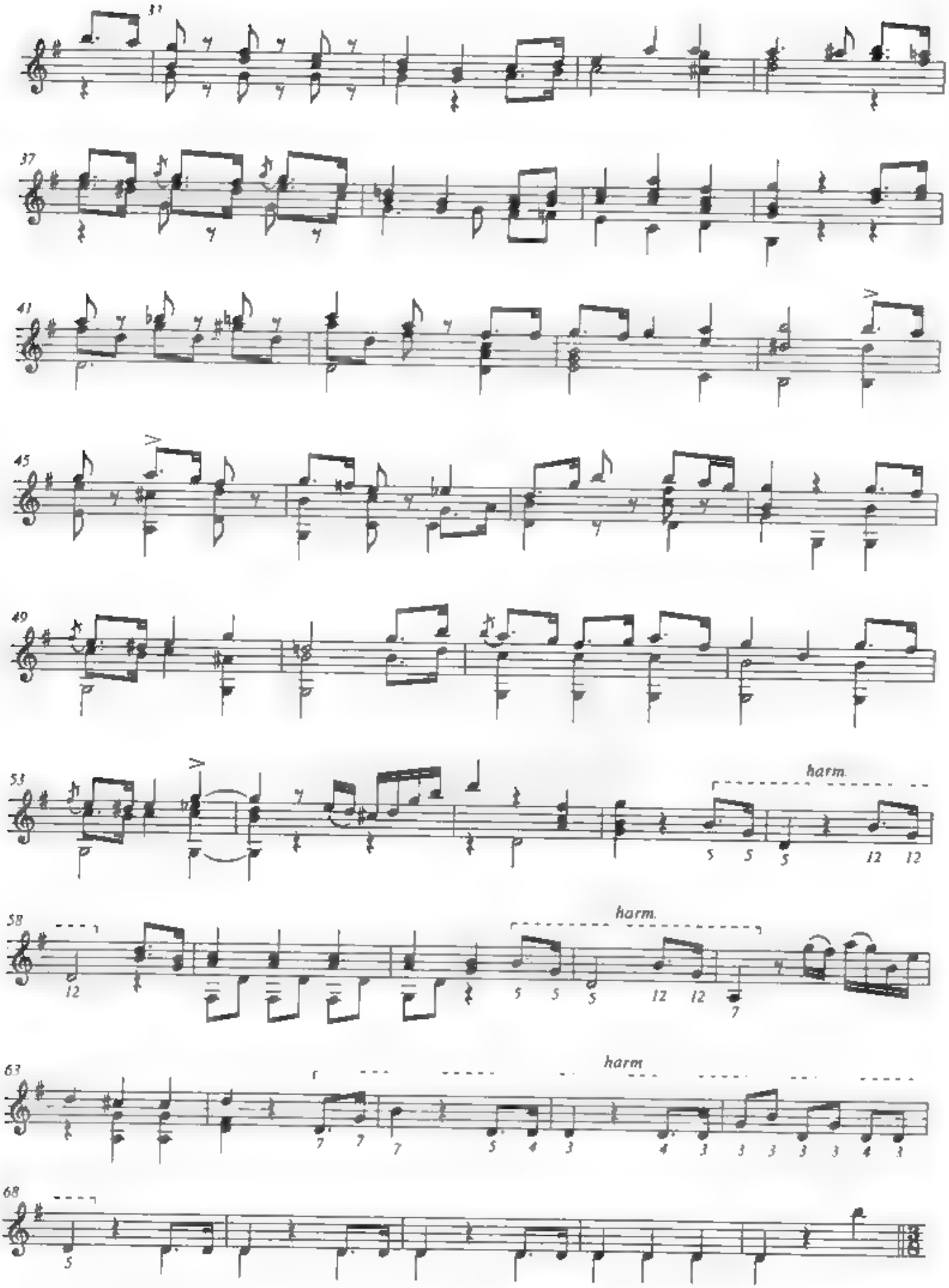
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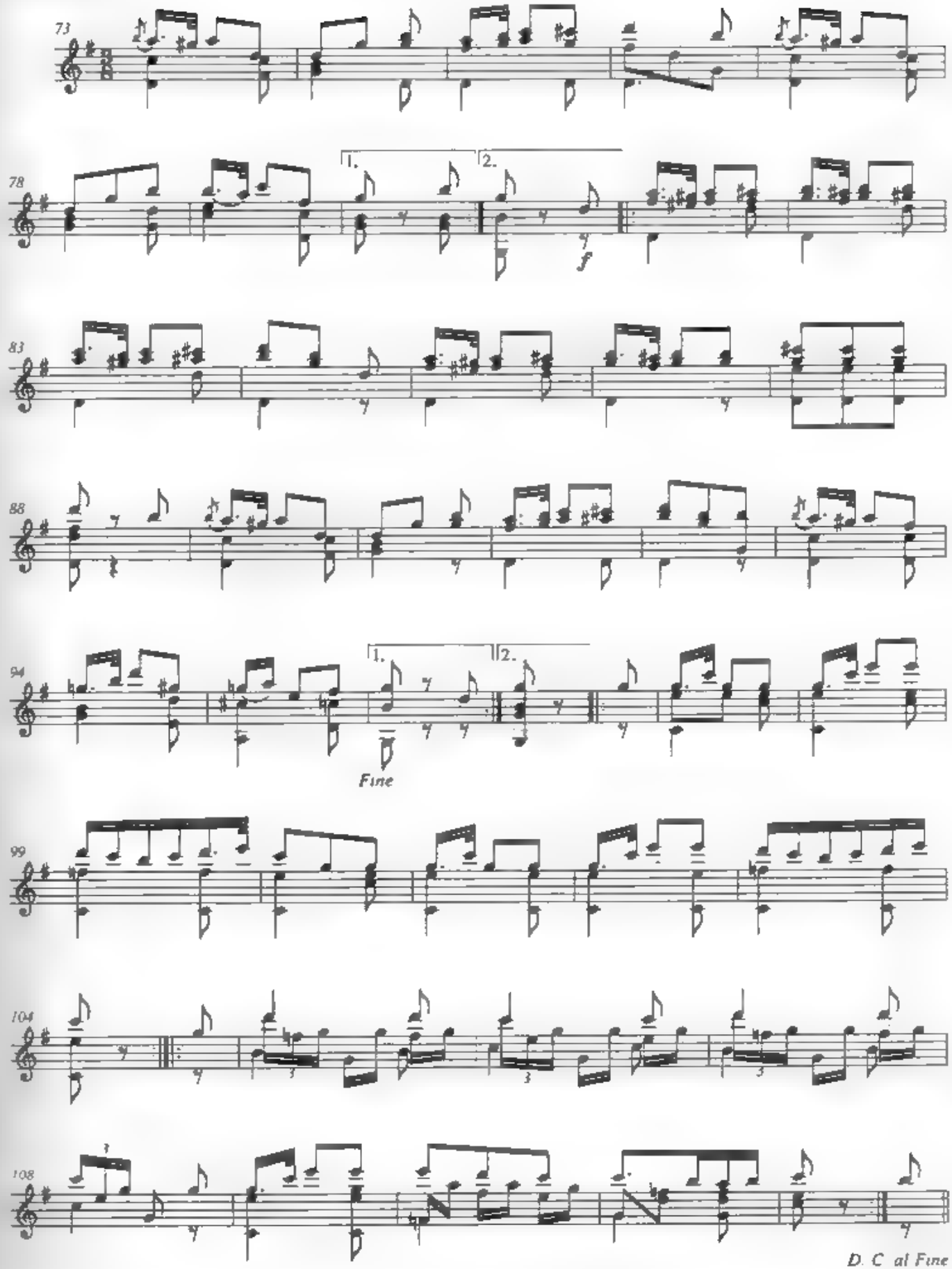
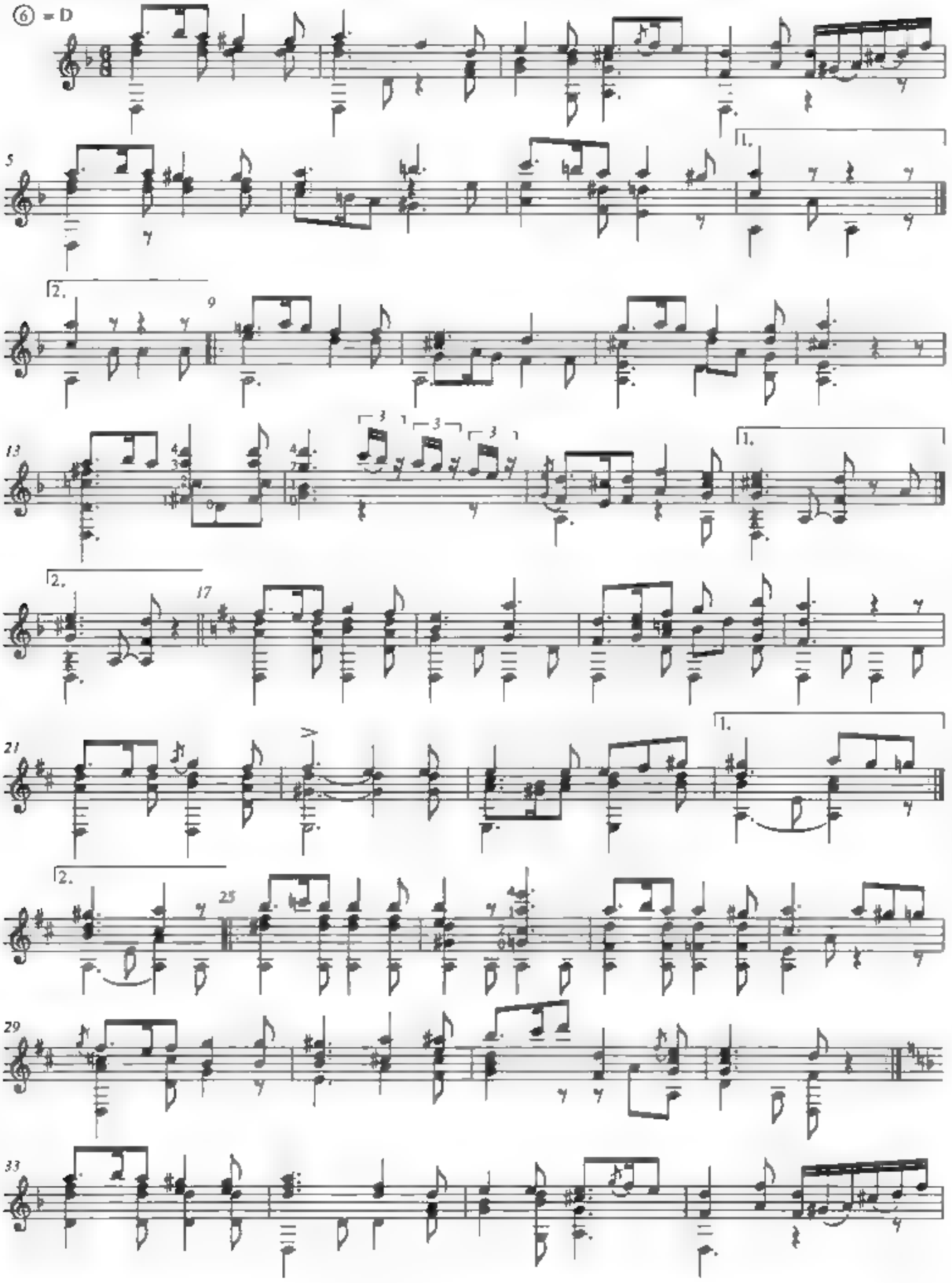
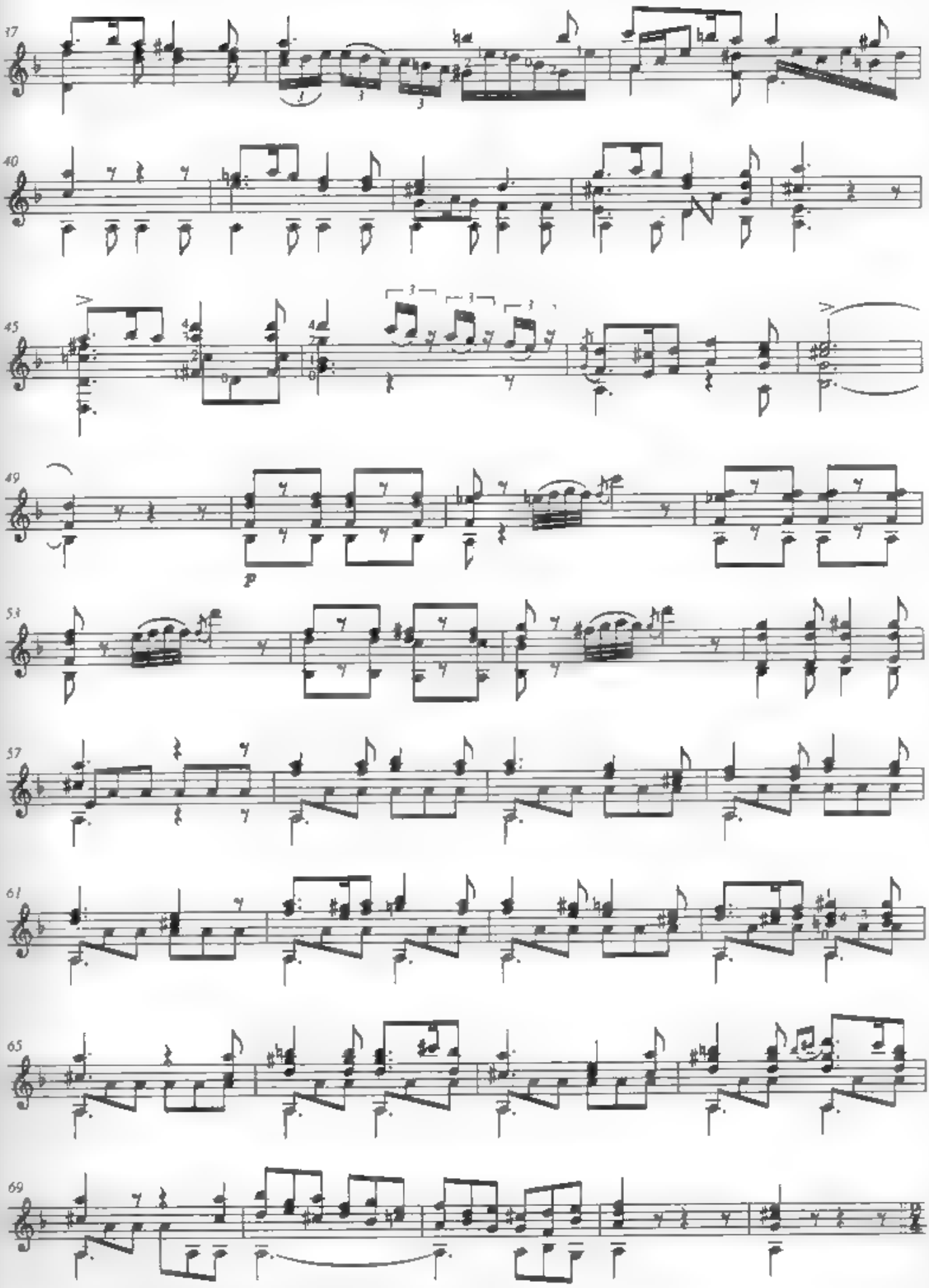


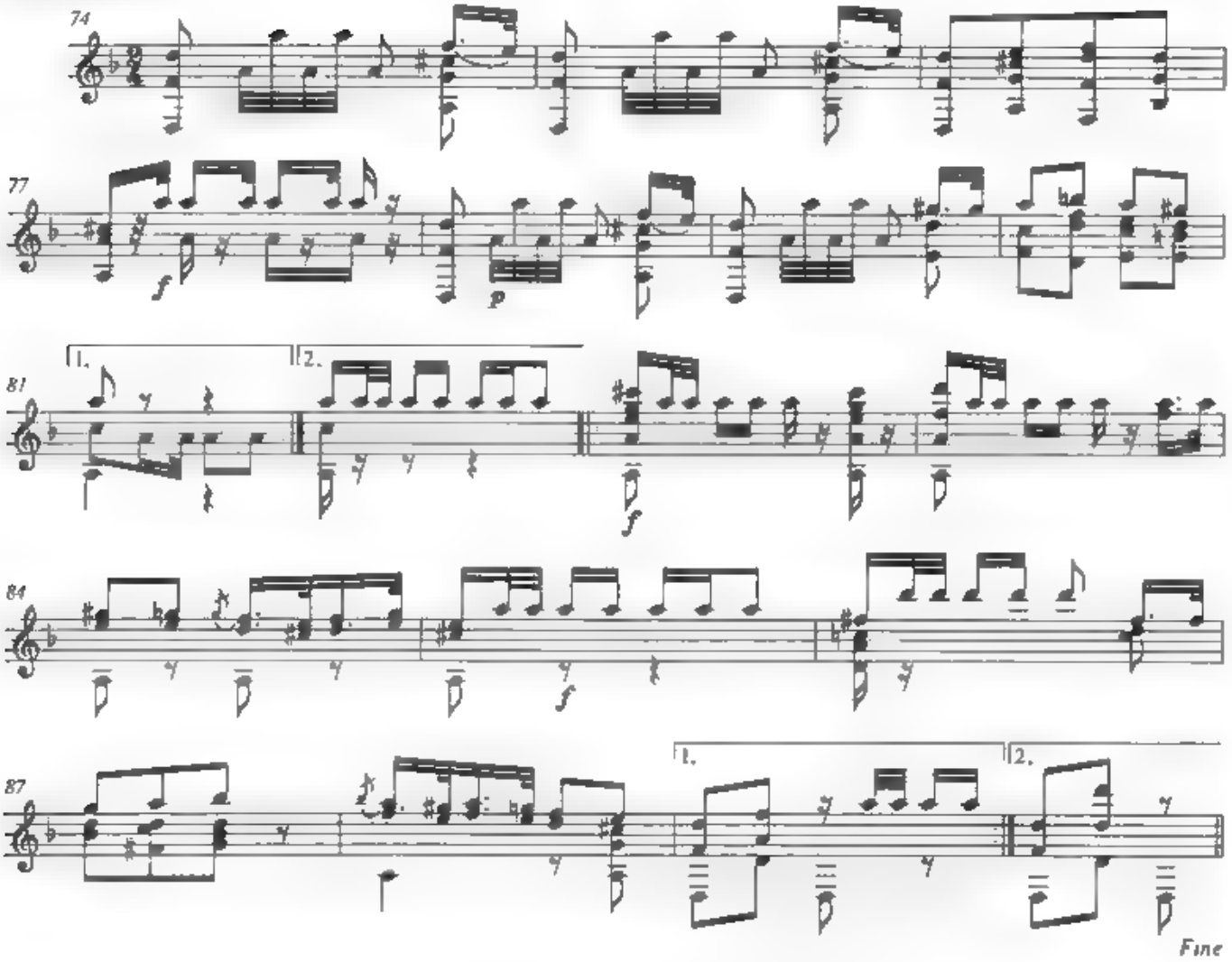
3

SICILIENNE

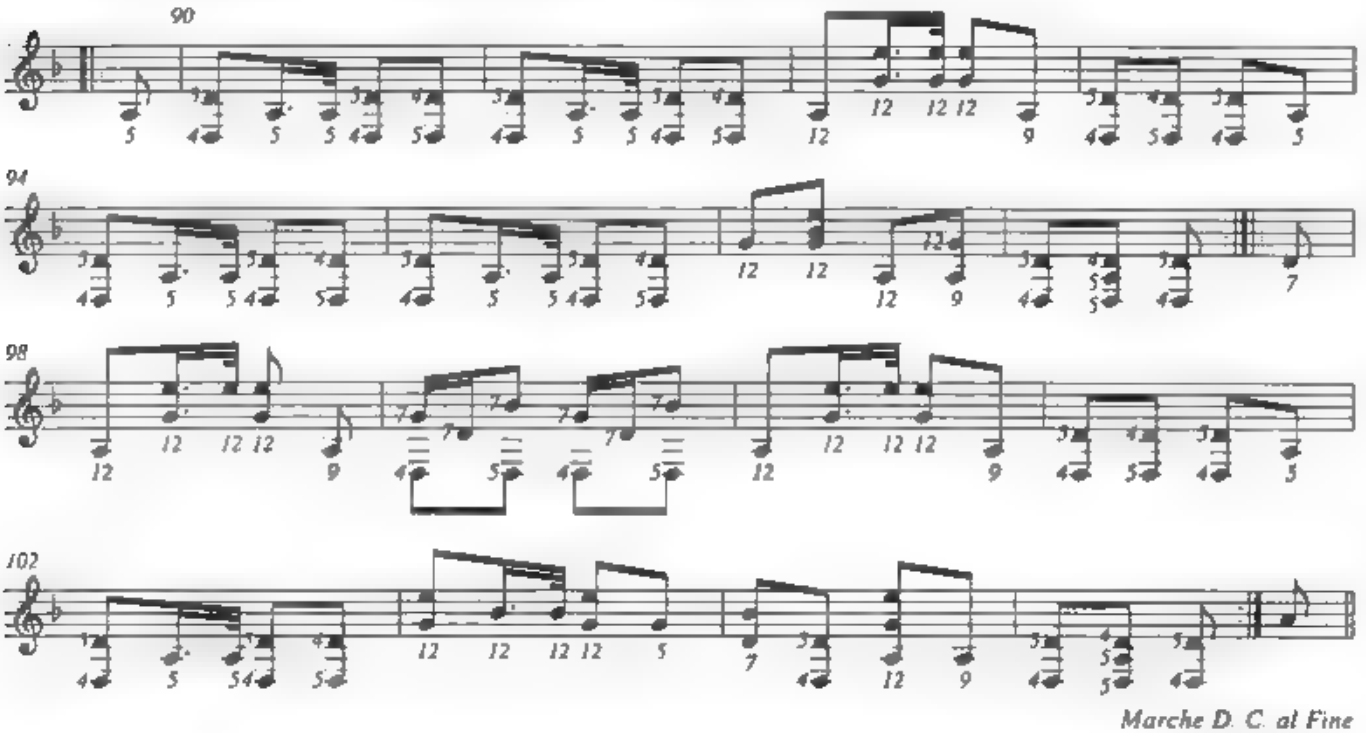



17
40
45
49
p
53
57
61
65
69

MARCHE



Trio tout en sons harmoniques (Trio, entirely in harmonics)



24 VERY EASY EXERCISES

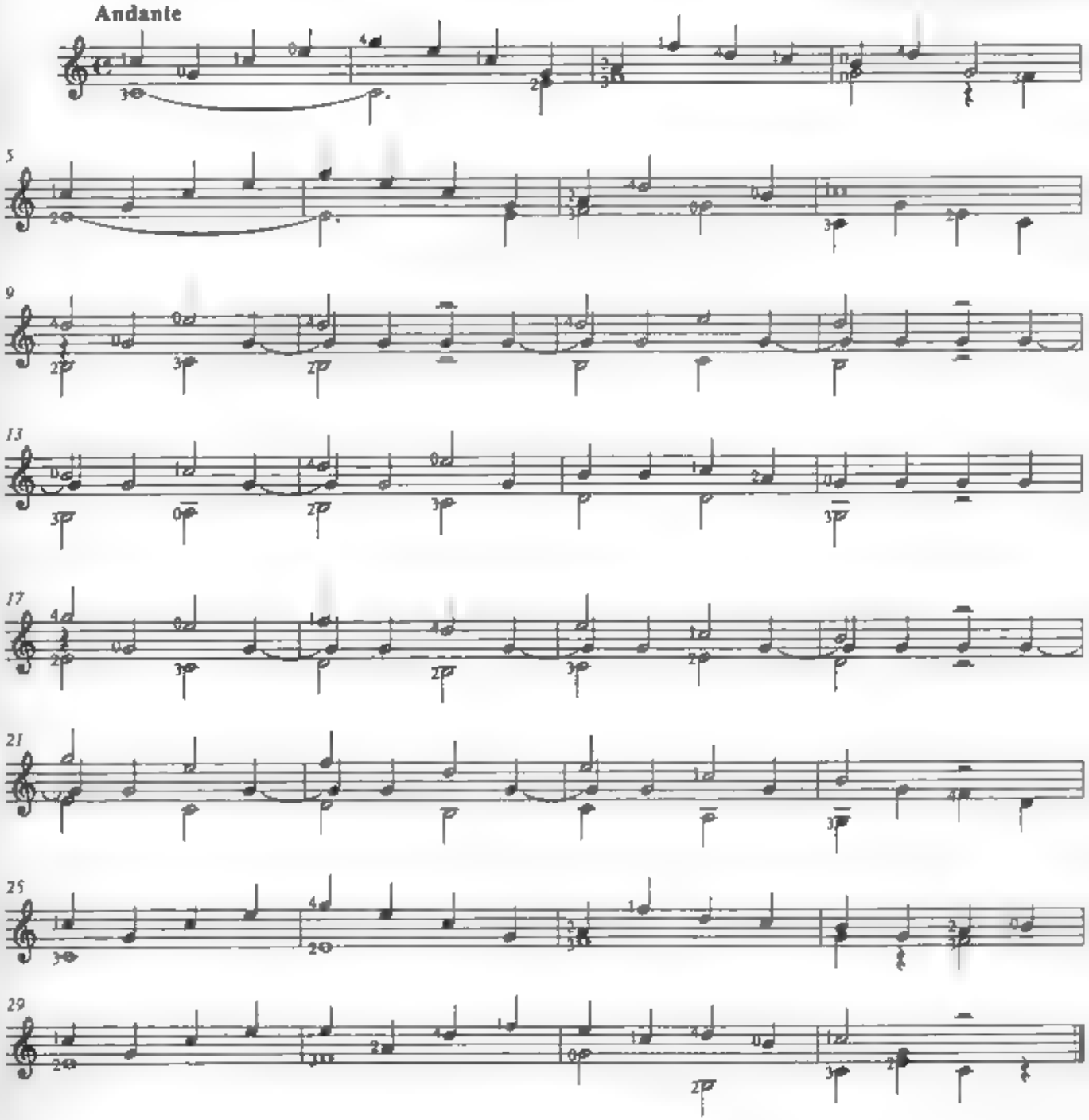
carefully fingered

OPUS 35

BOOK ONE

EXERCISE 1

Fernando Sor
Edited by Brian Jeffery



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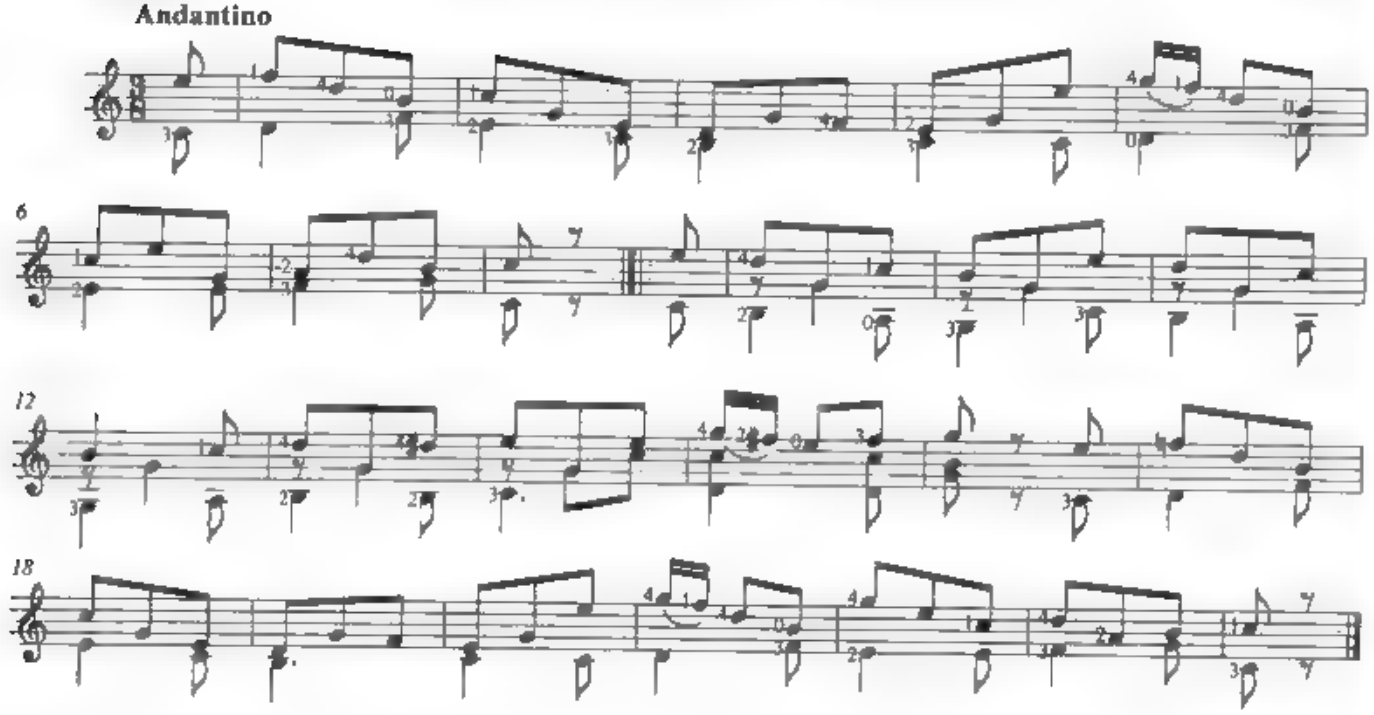
EXERCISE 2



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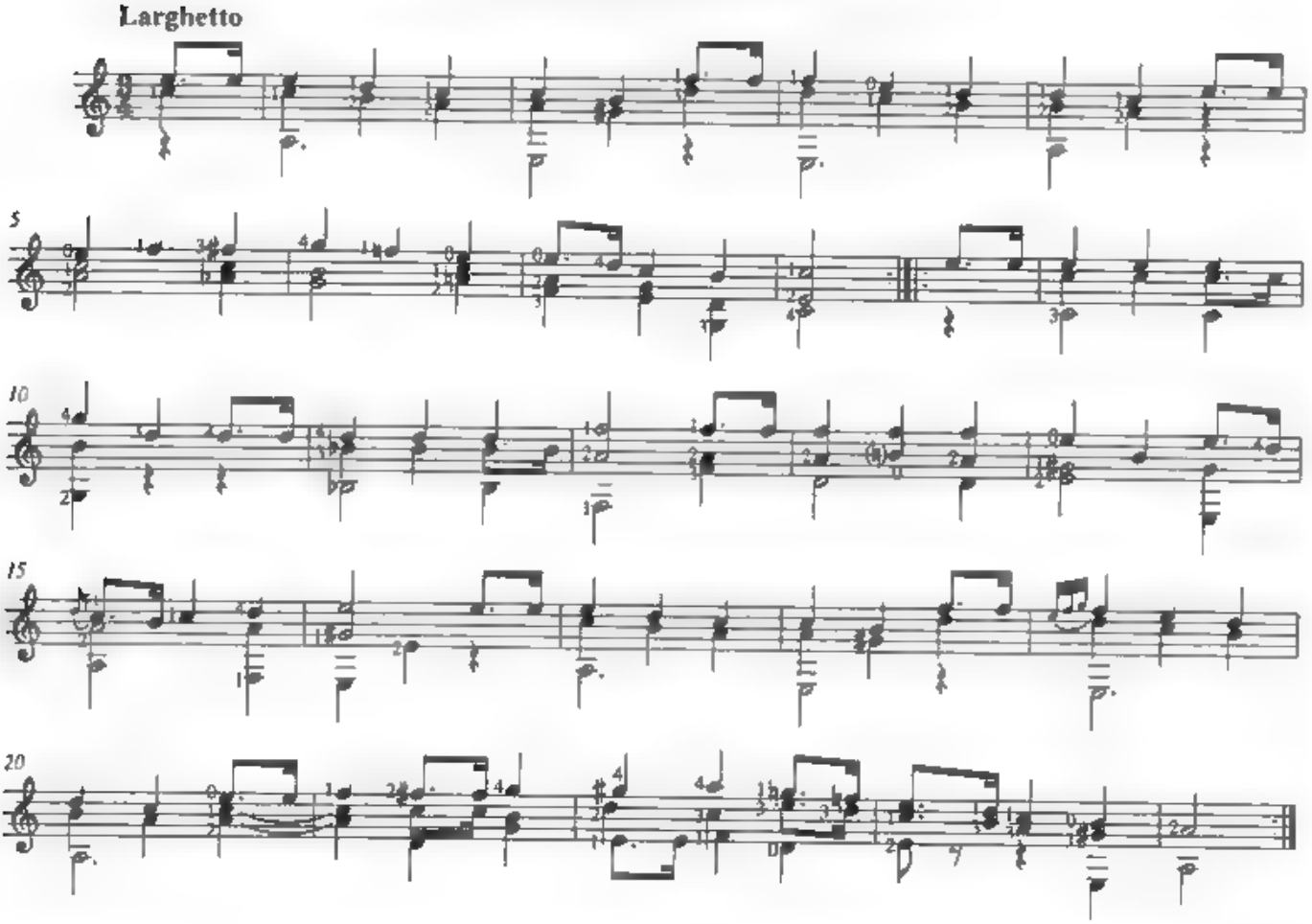

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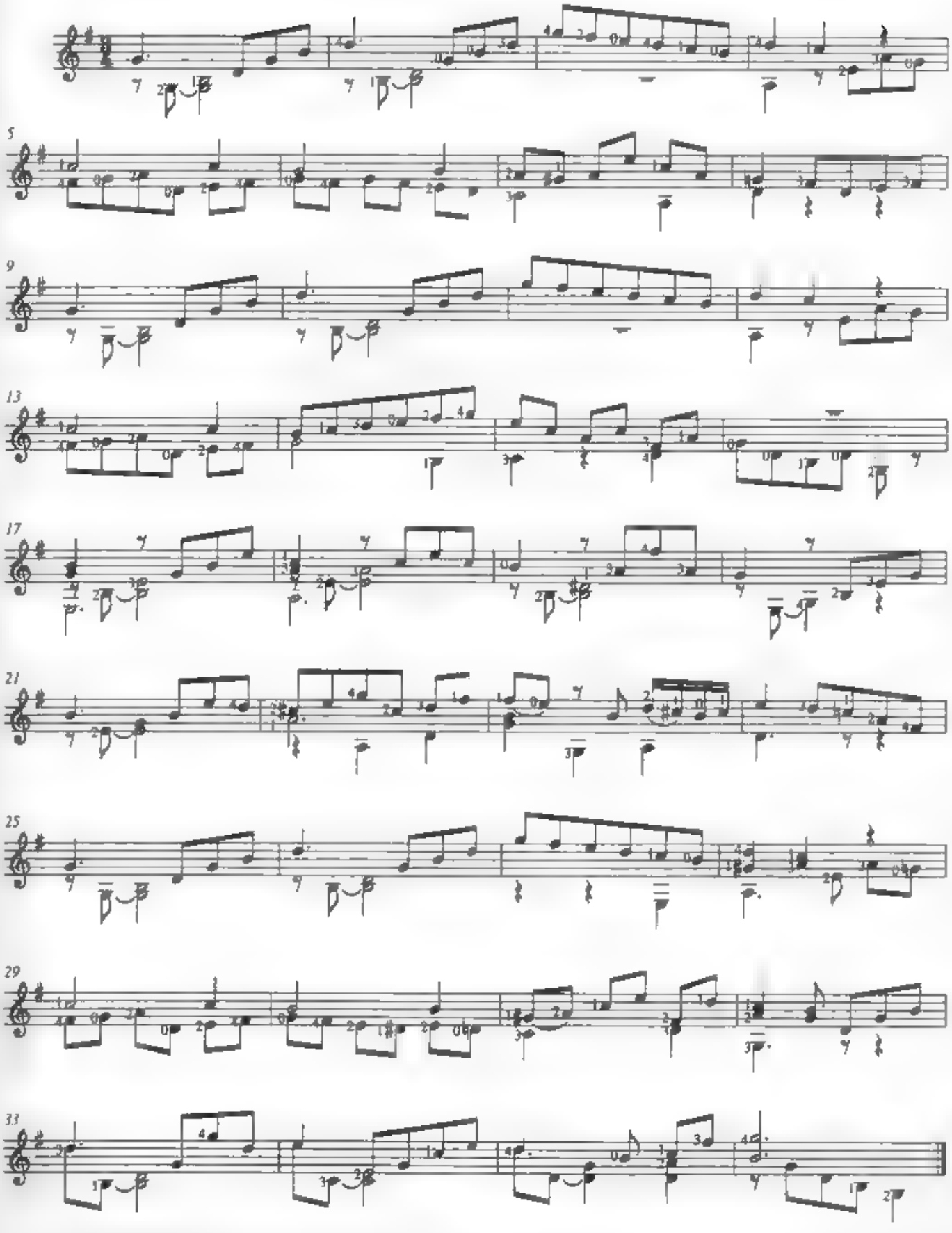

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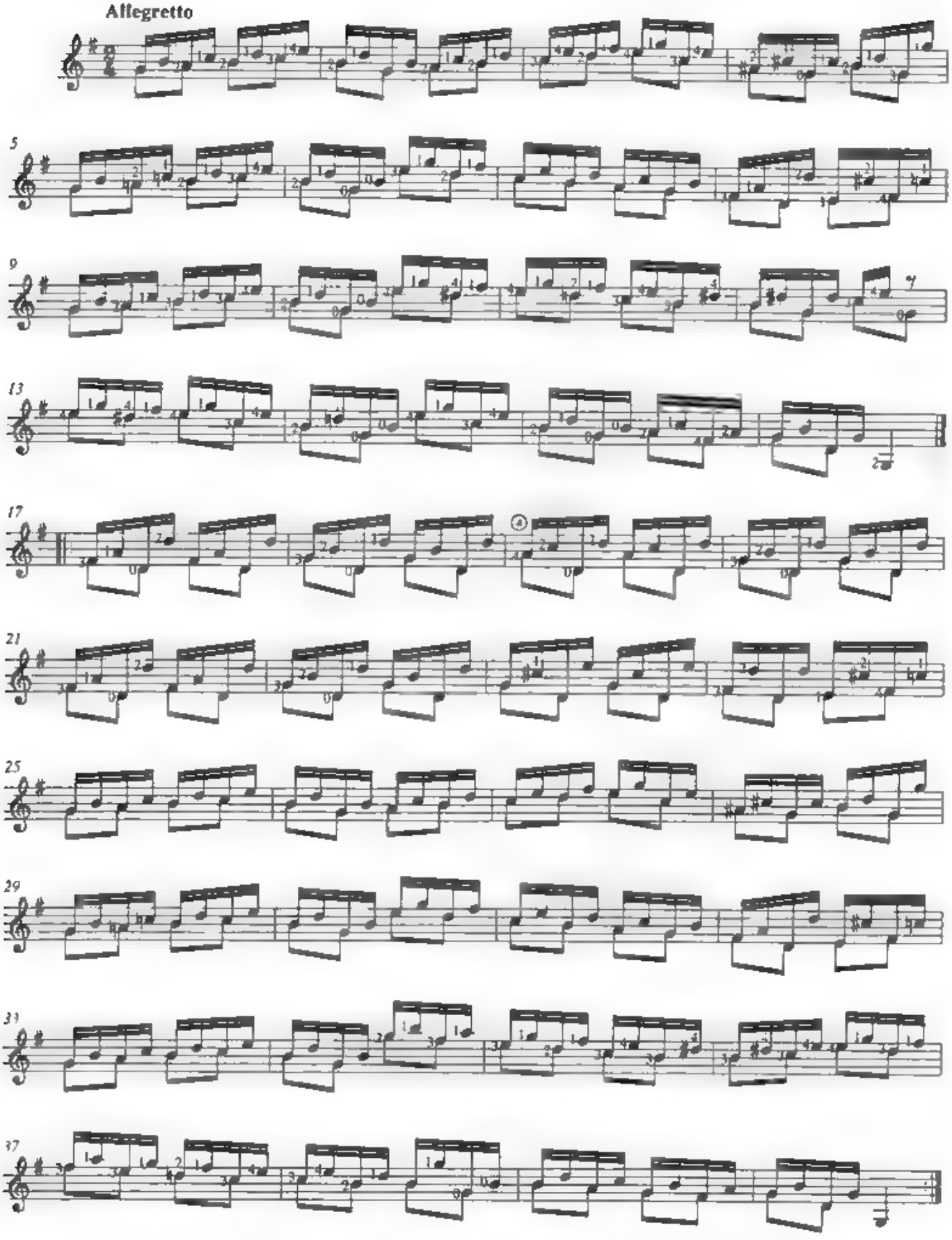

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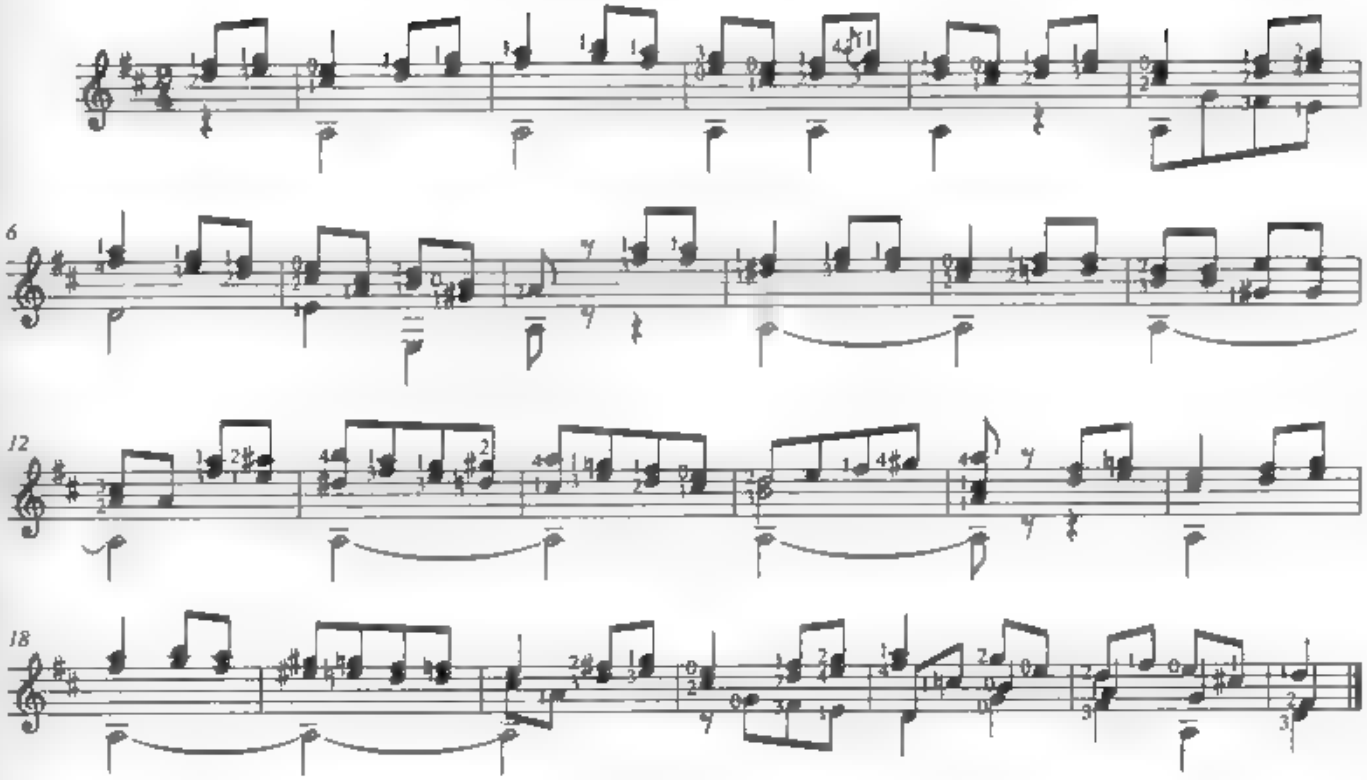
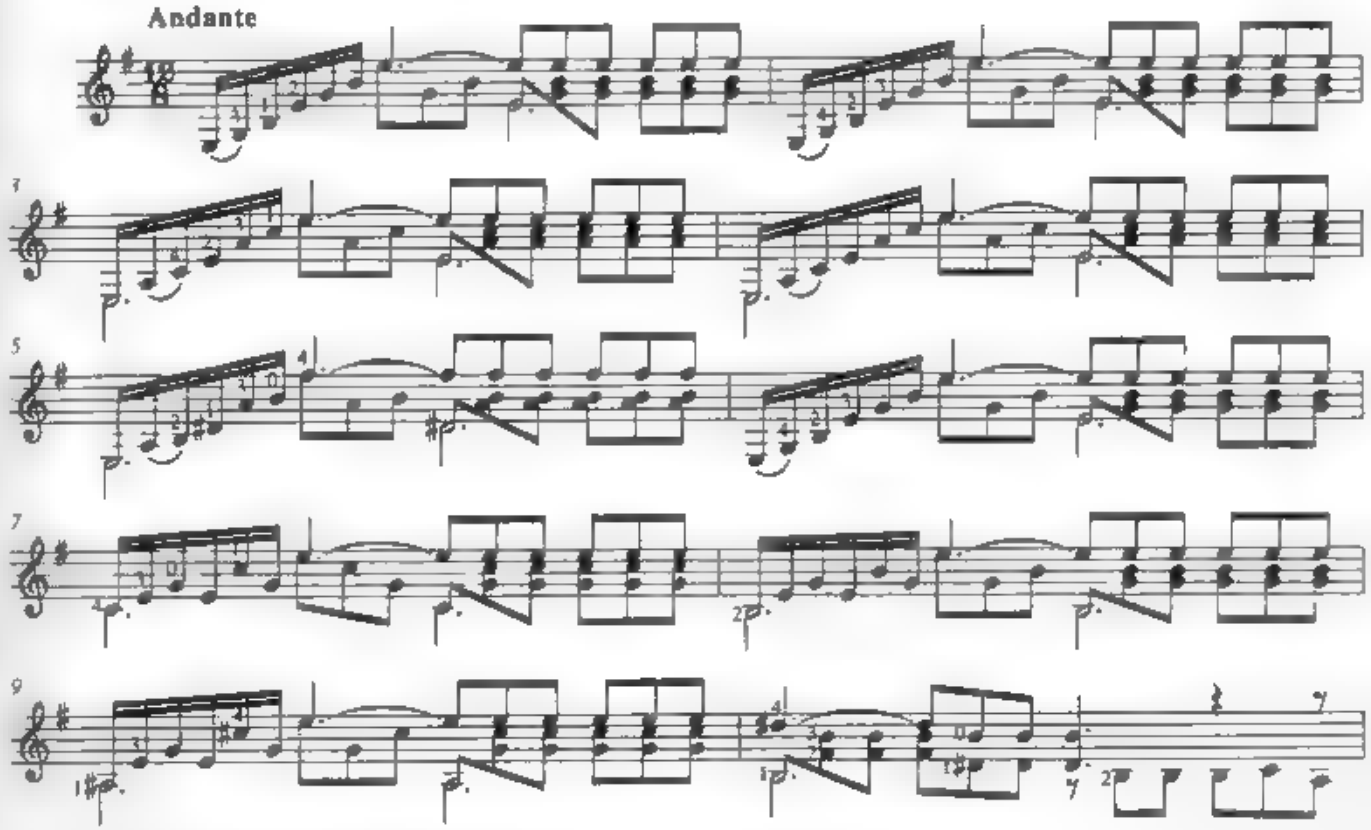
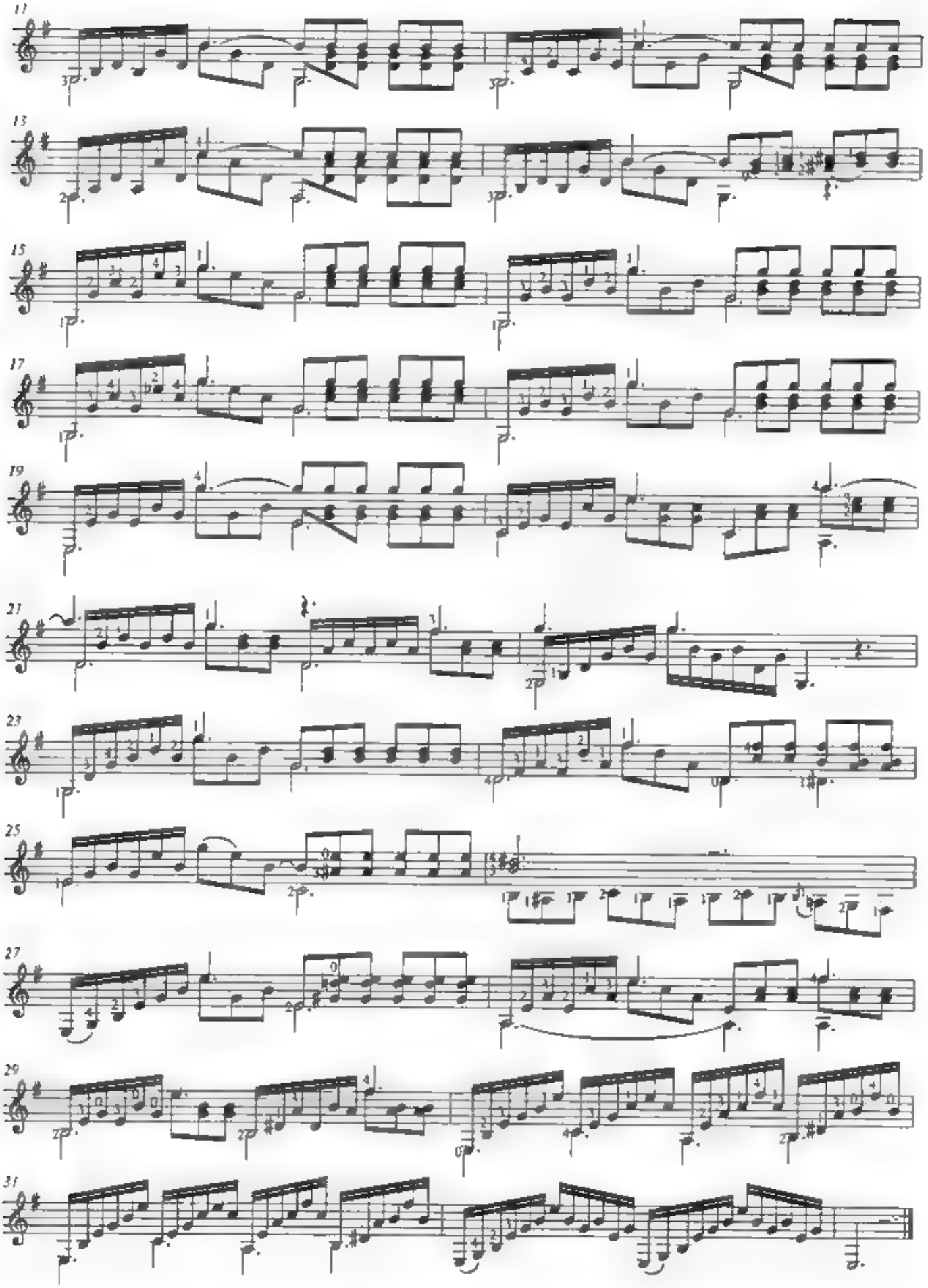


EXERCISE 7




11
13
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29
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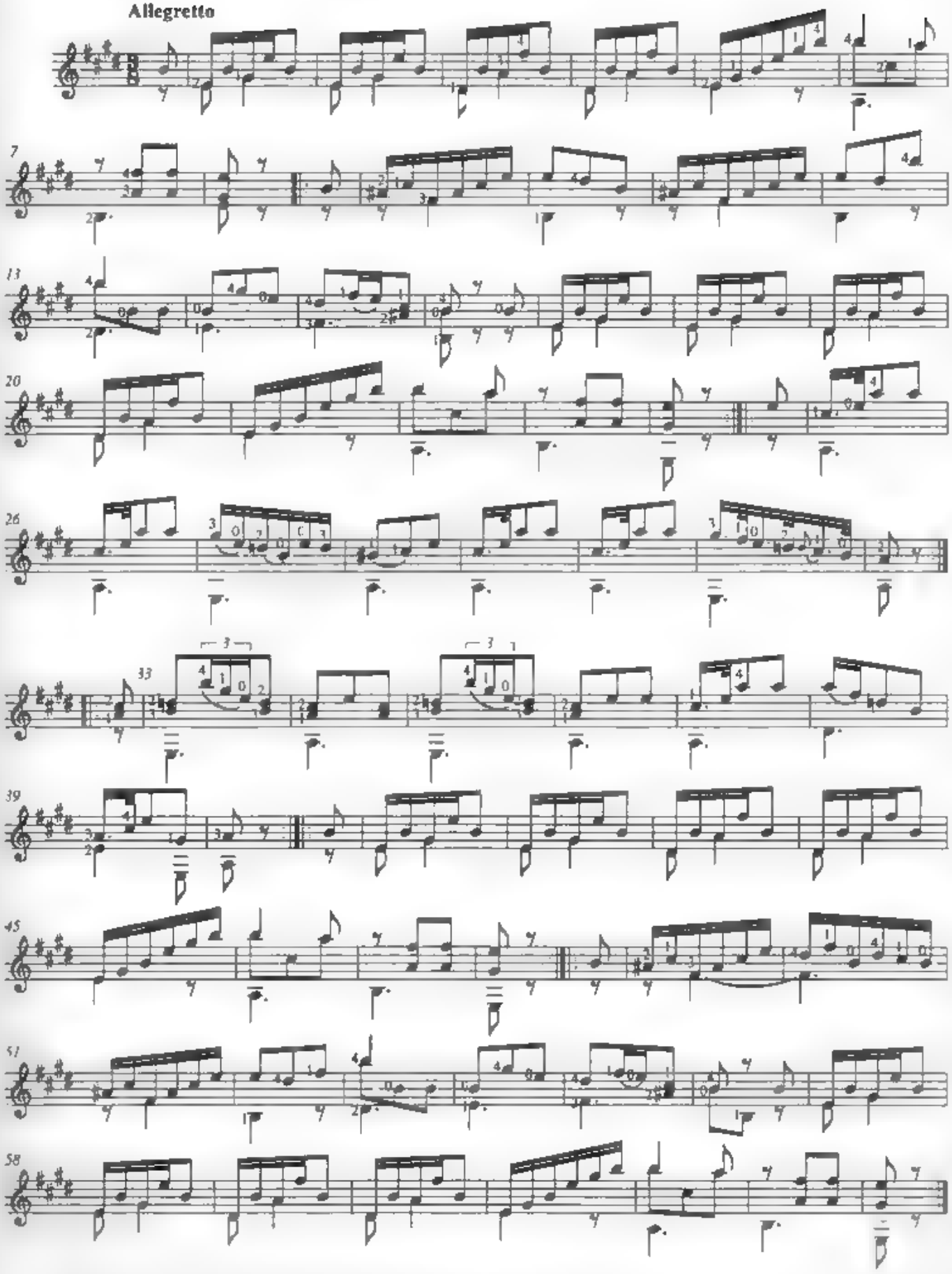
EXERCISE 8



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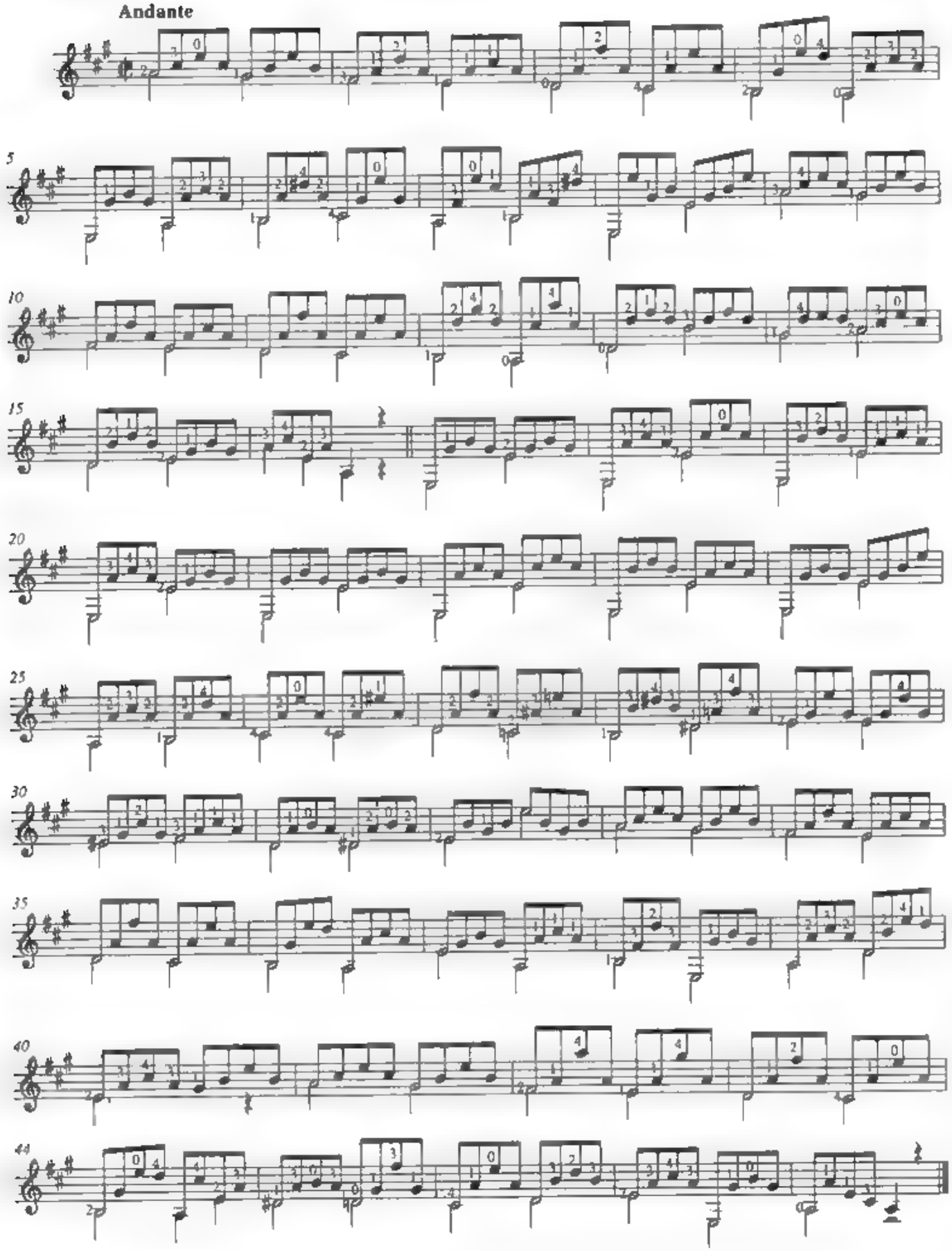
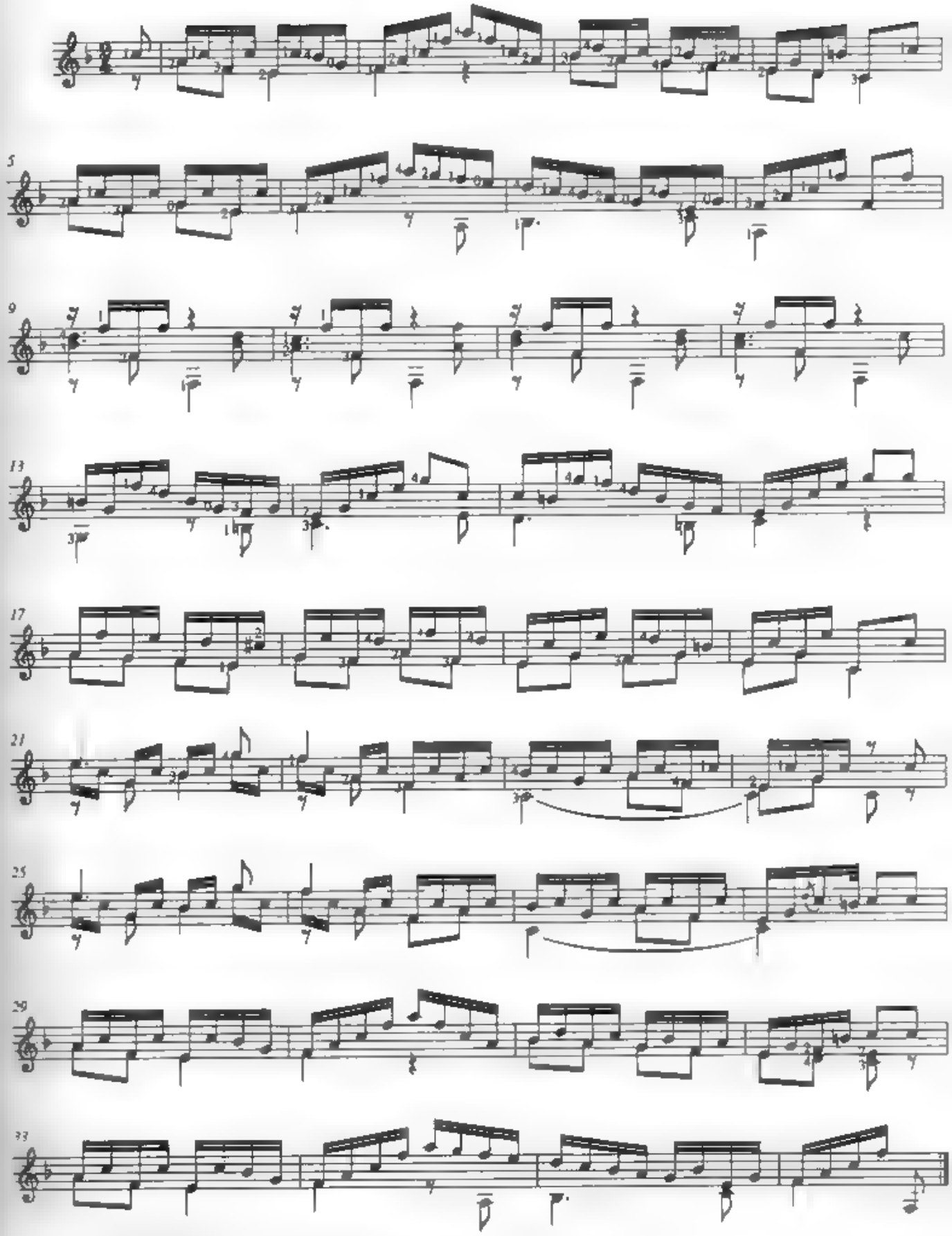
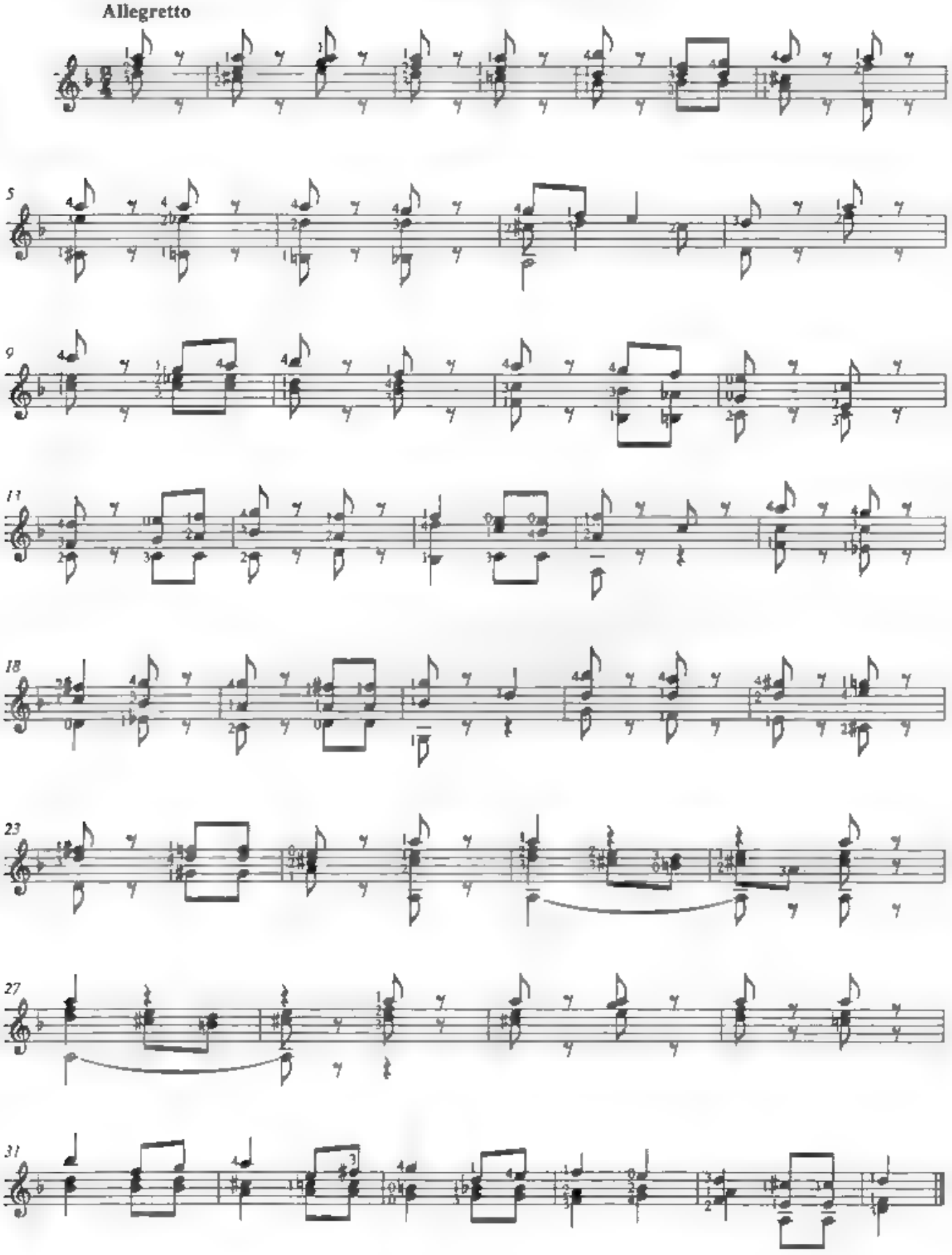


EXERCISE 10

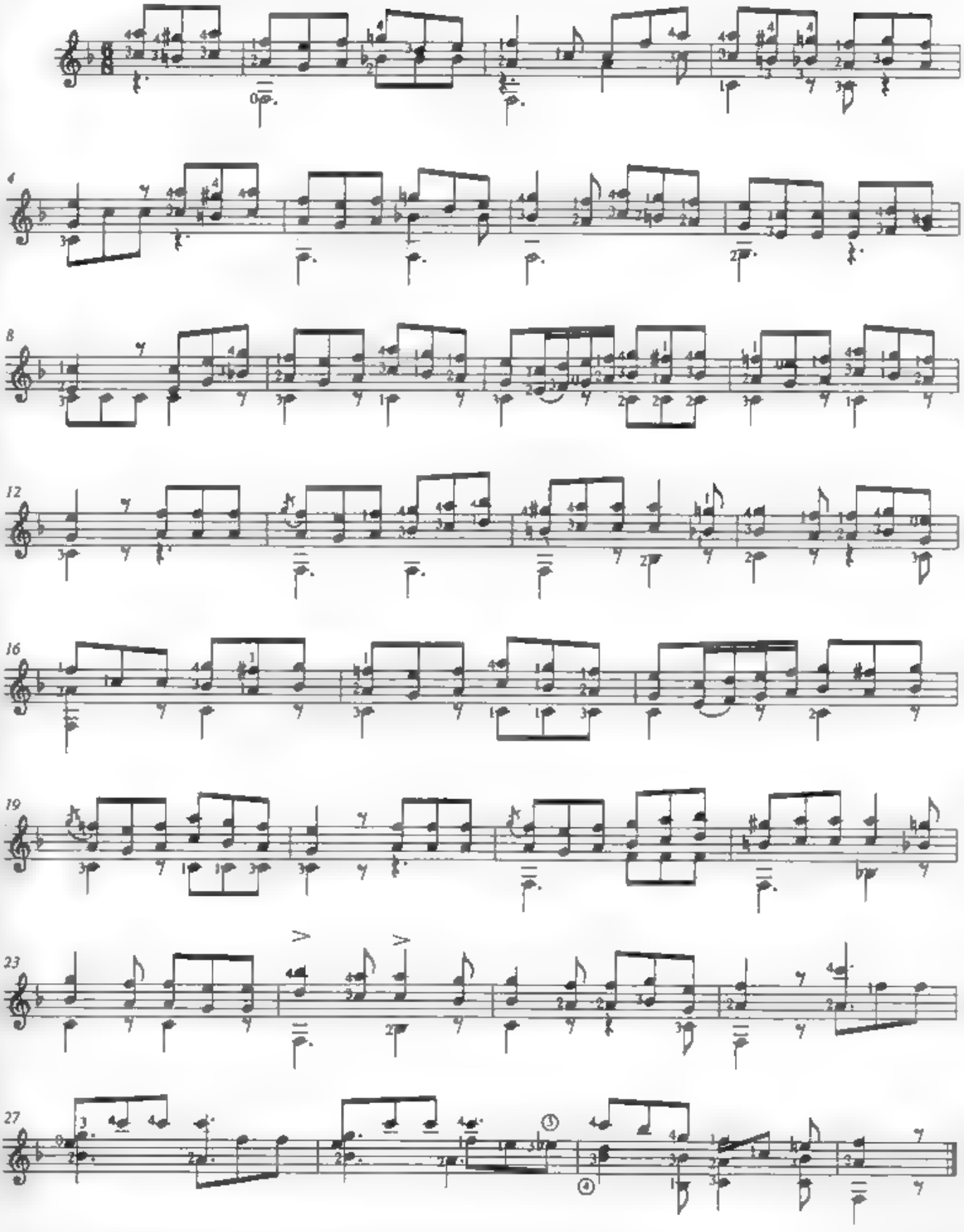


EXERCISE 11

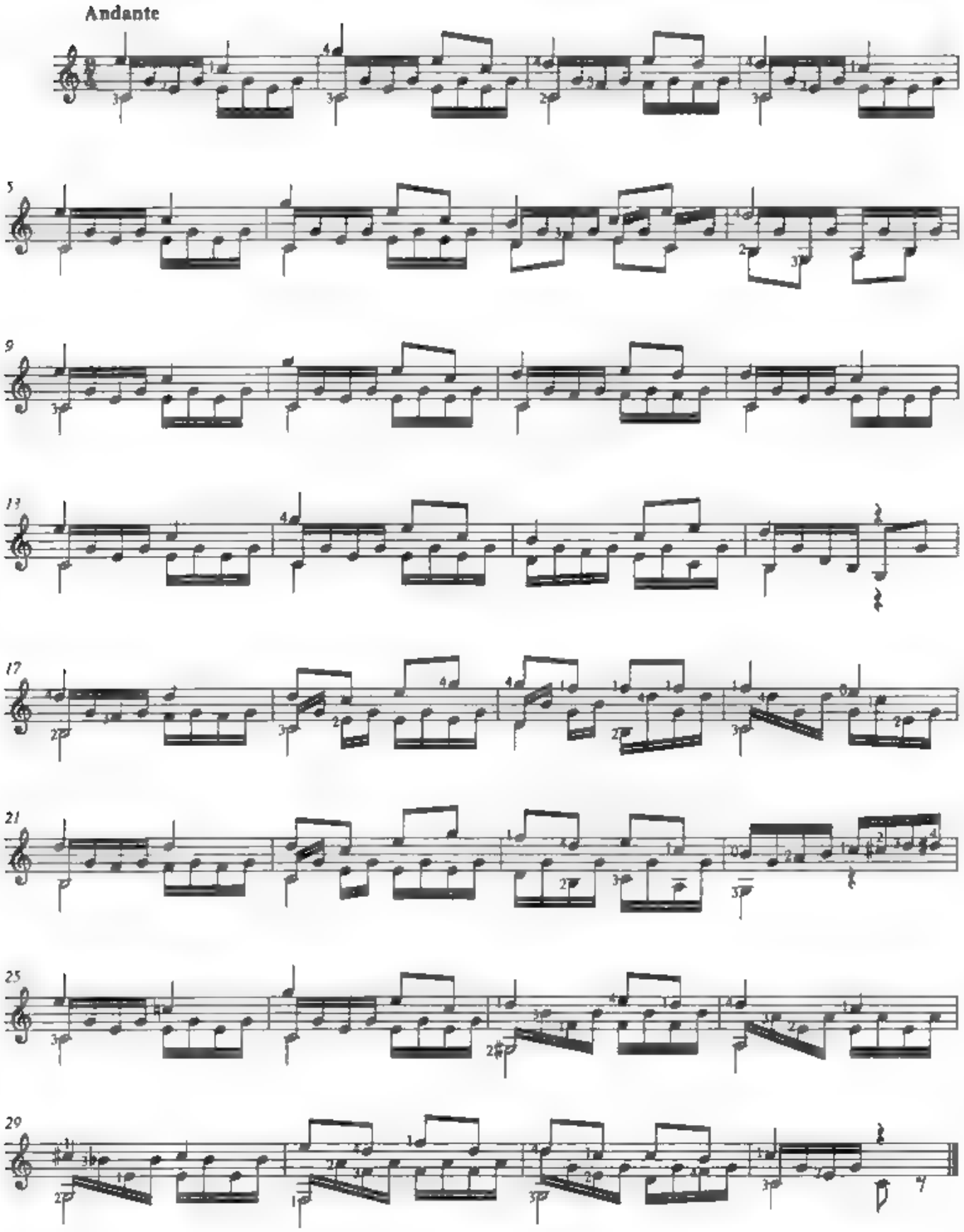


EXERCISE 12

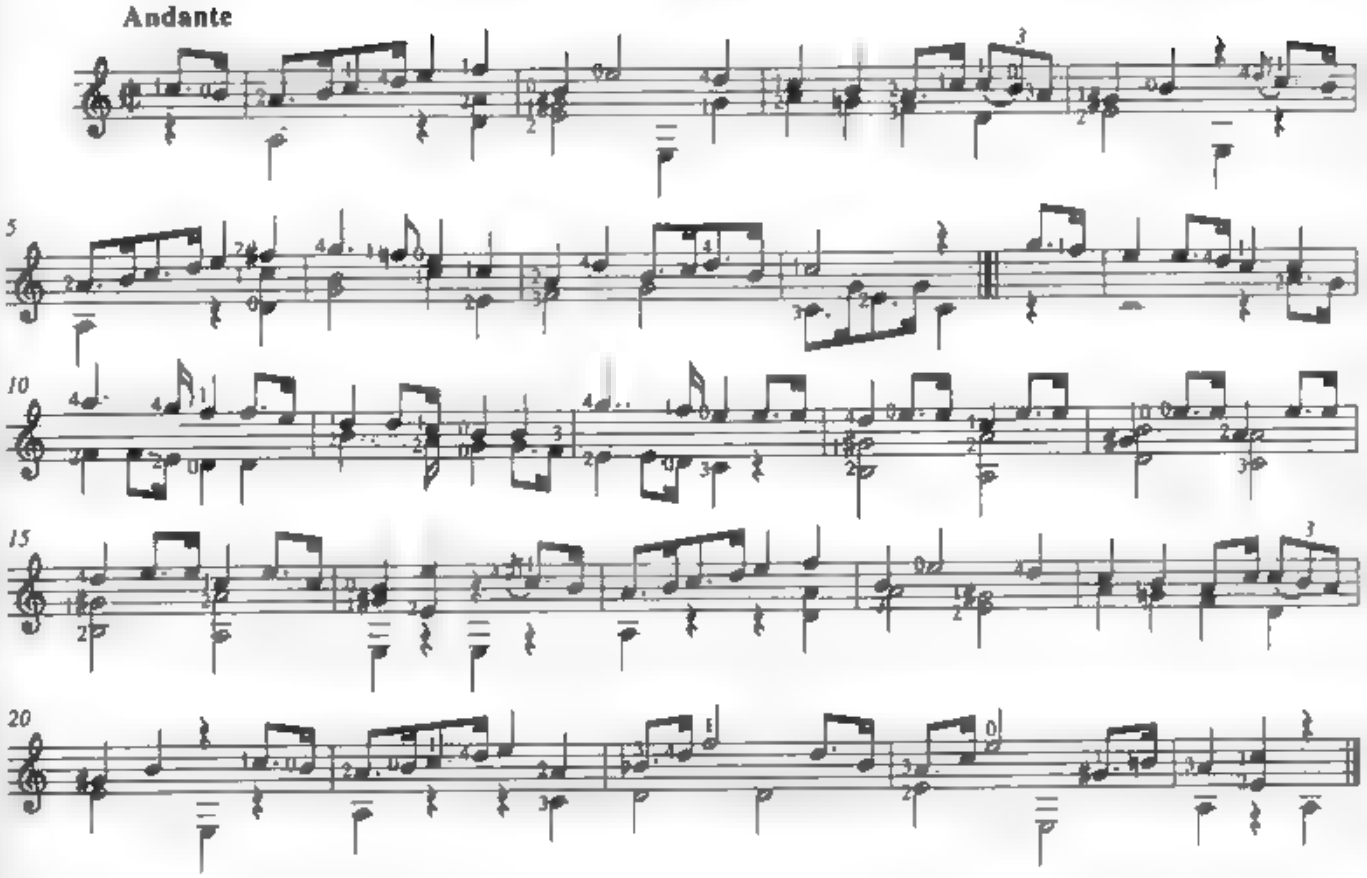
⑥ = F **Andantino moderato**



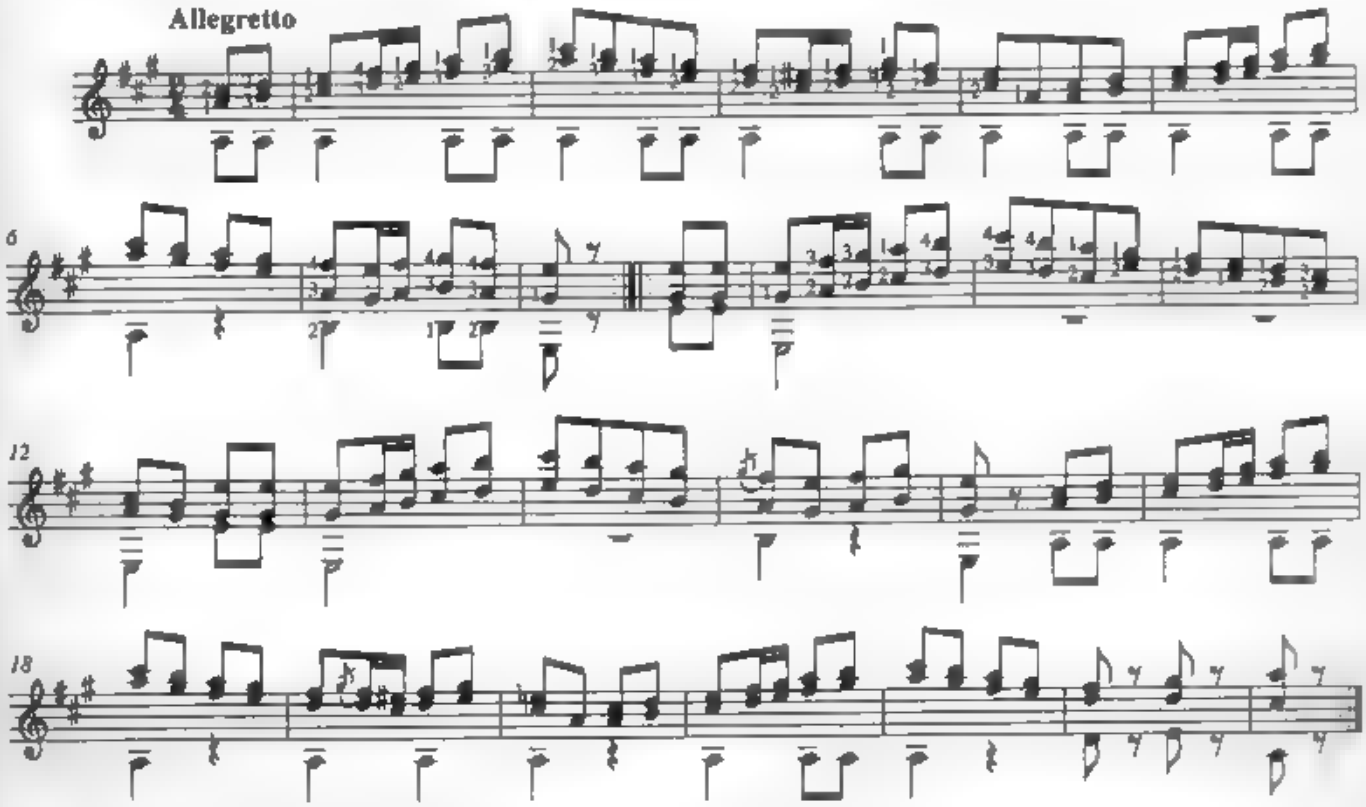
BOOK TWO
EXERCISE 13



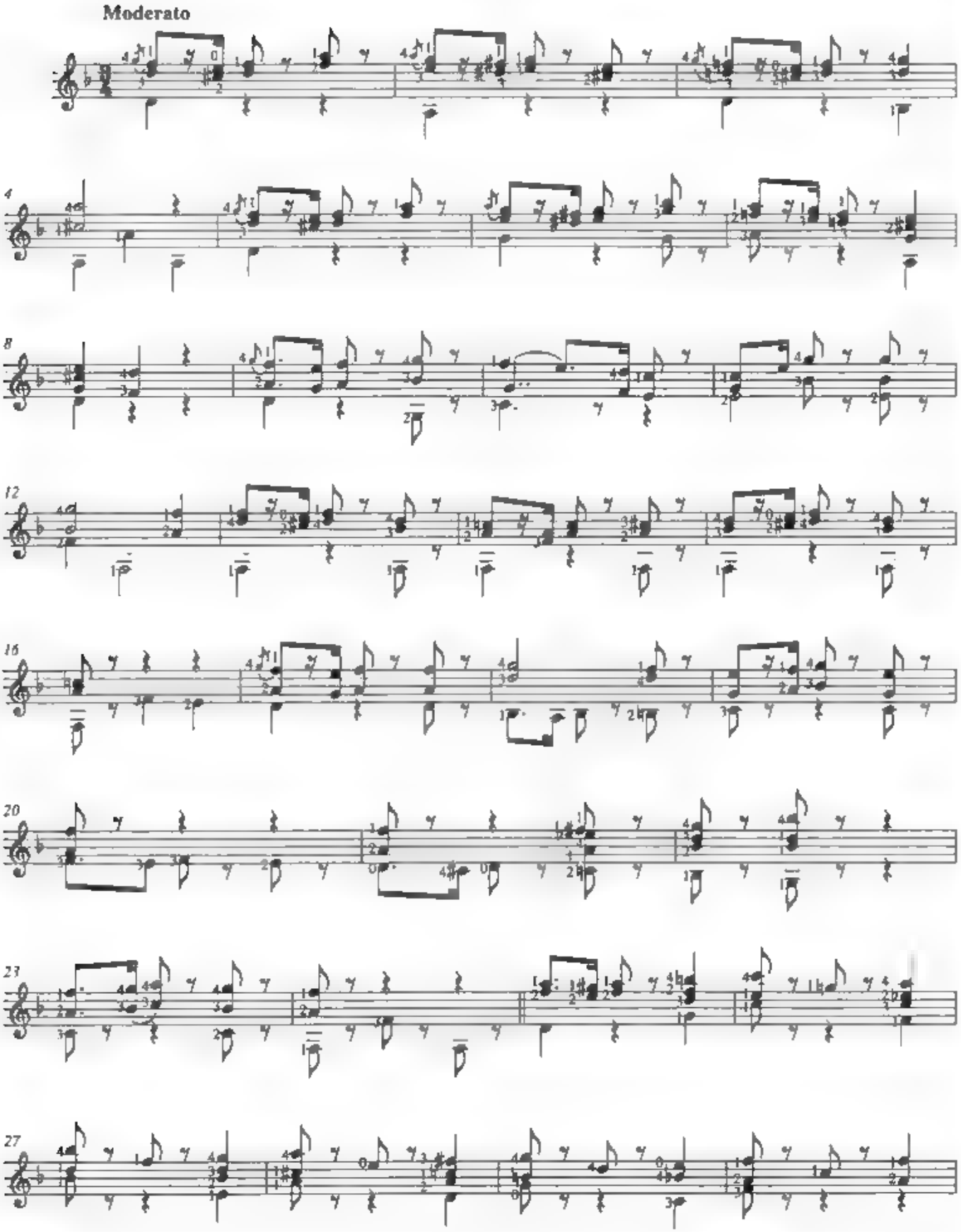
EXERCISE 14

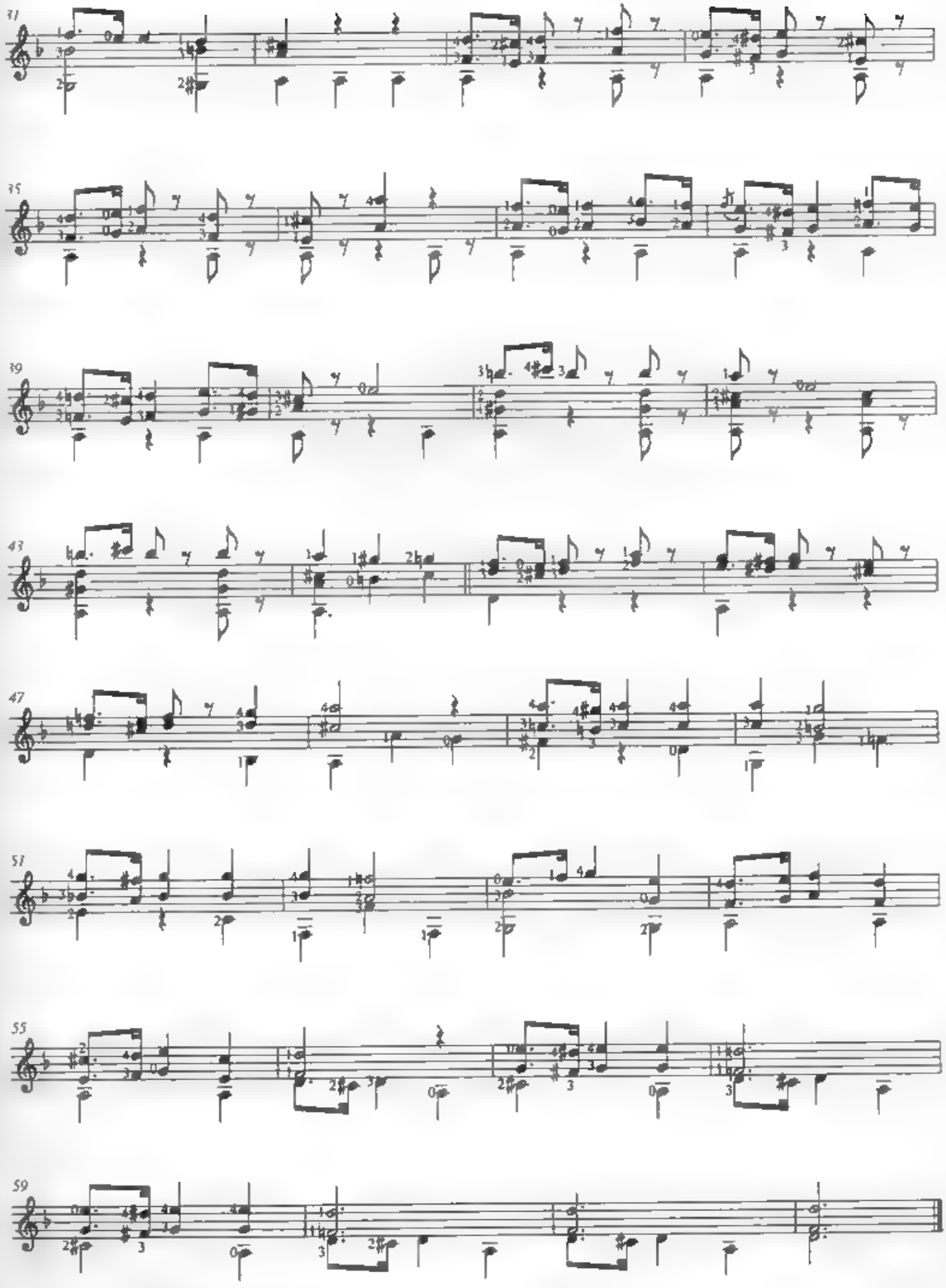


EXERCISE 15



EXERCISE 16




31
35
39
43
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51
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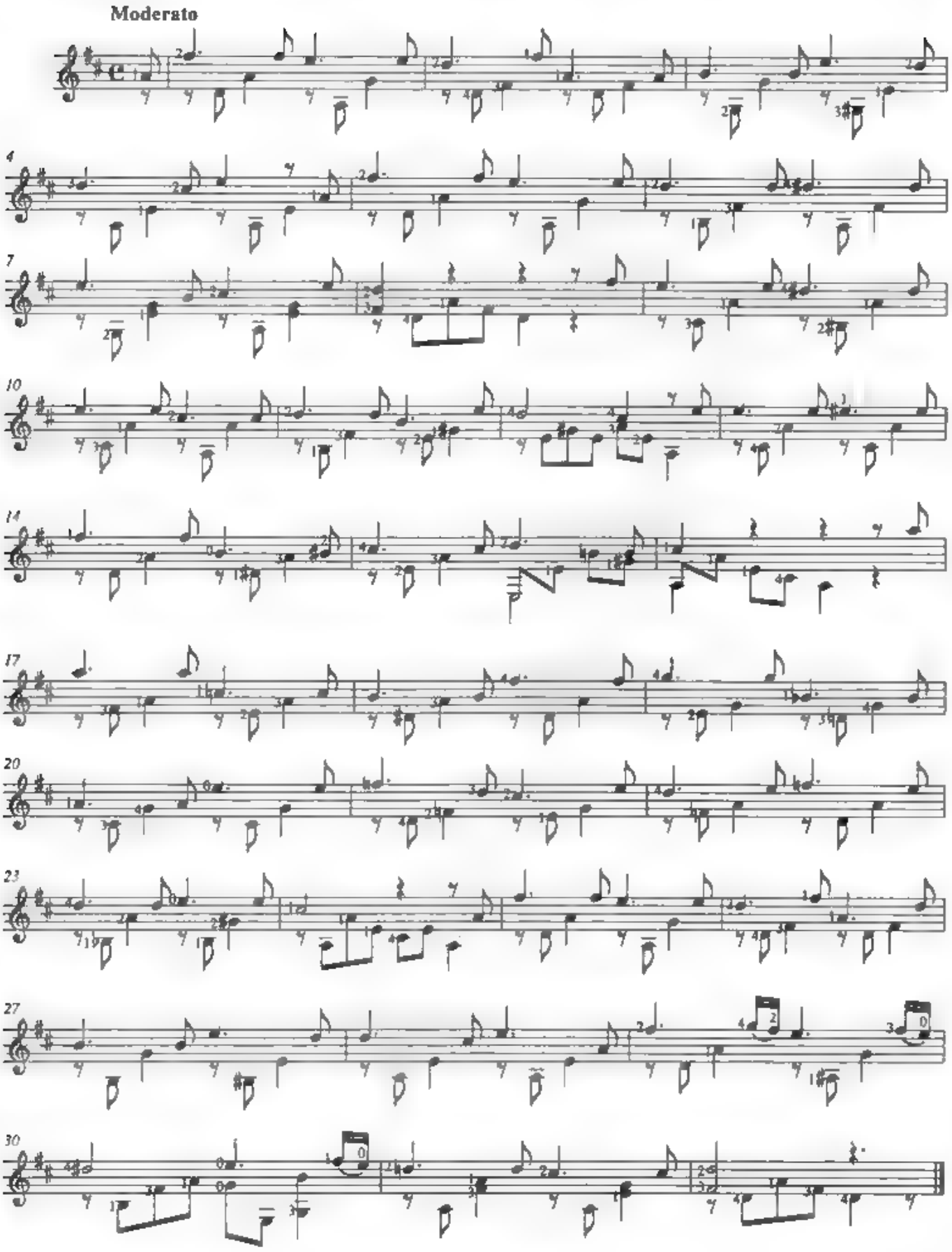
59

EXERCISE 17



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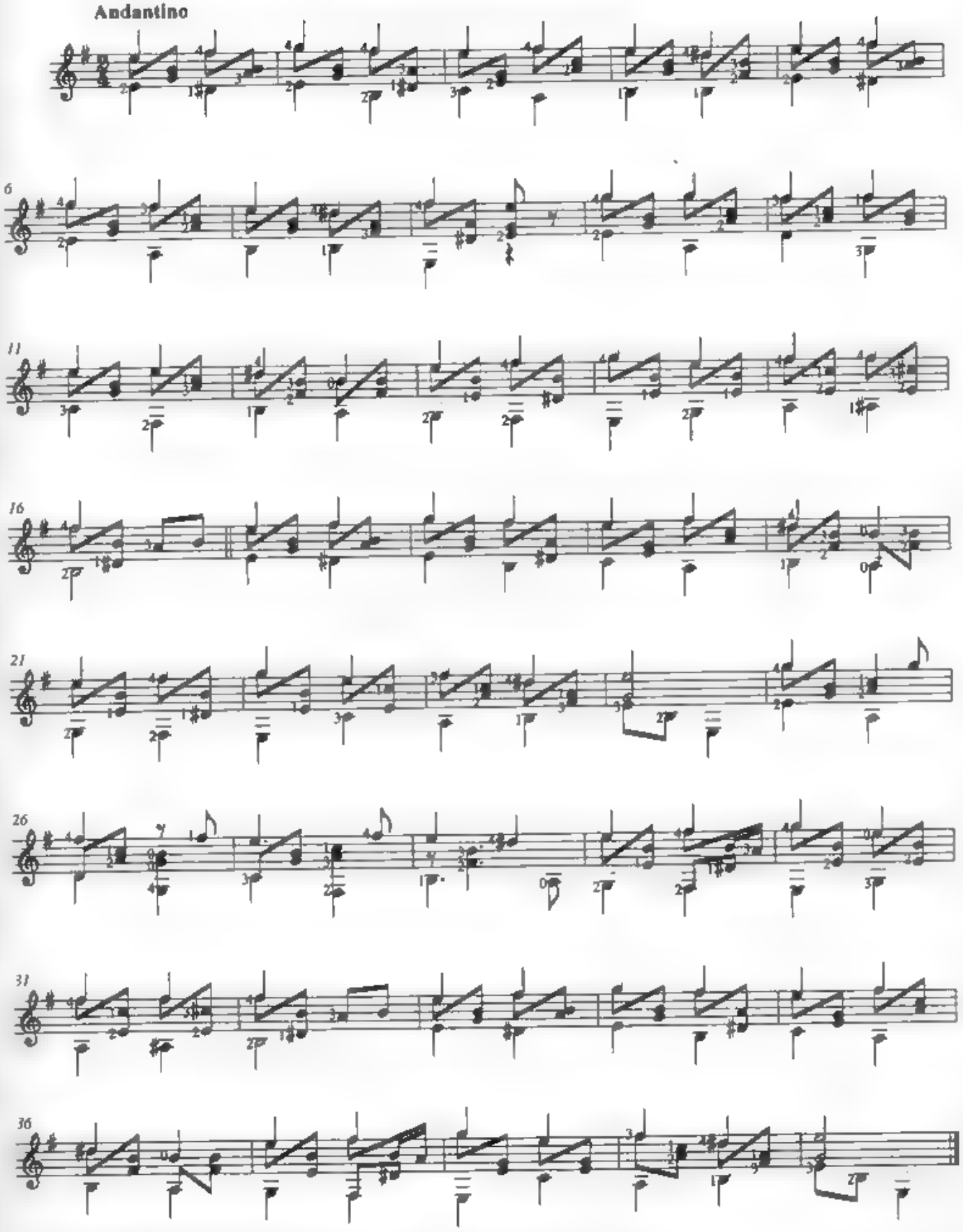

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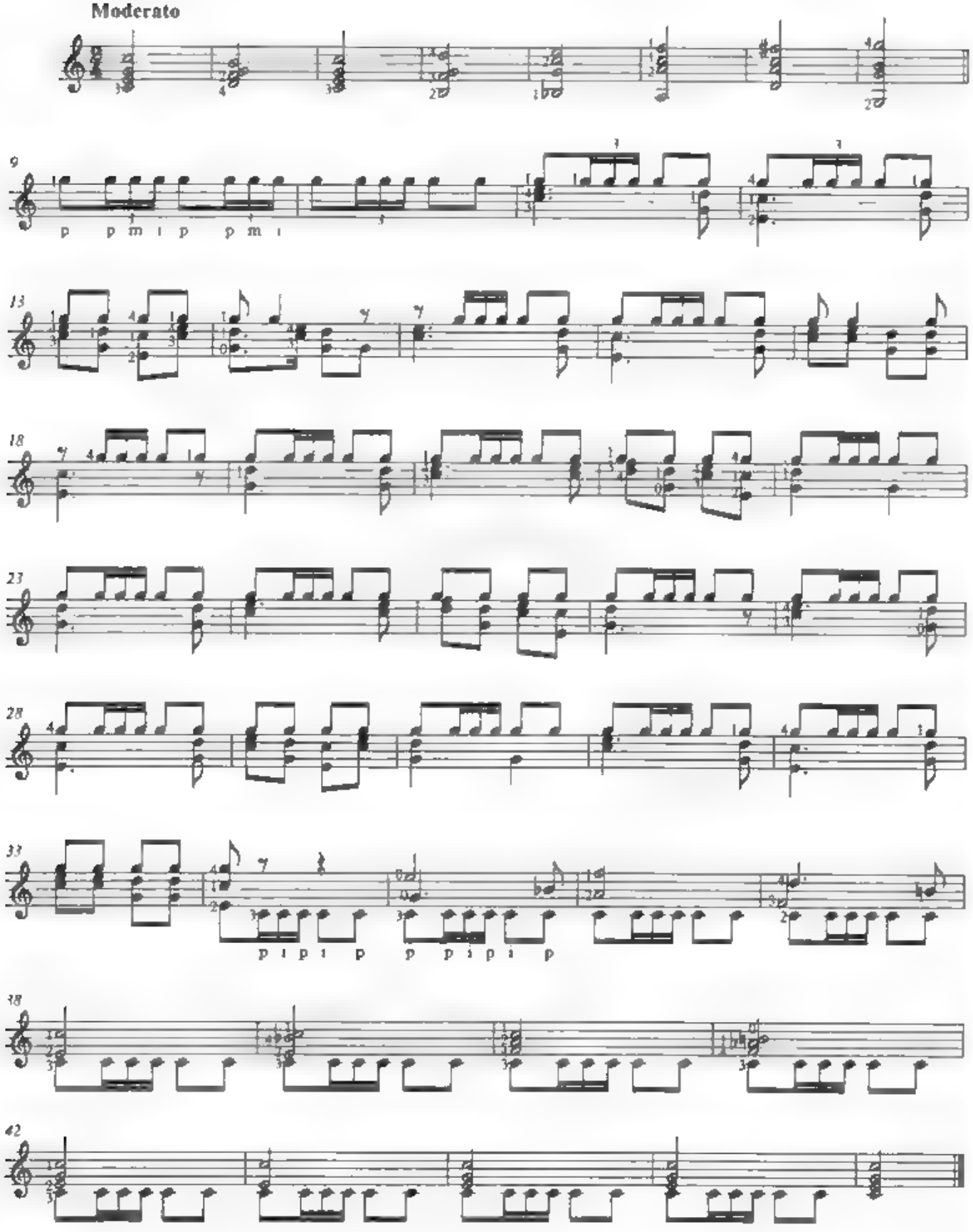
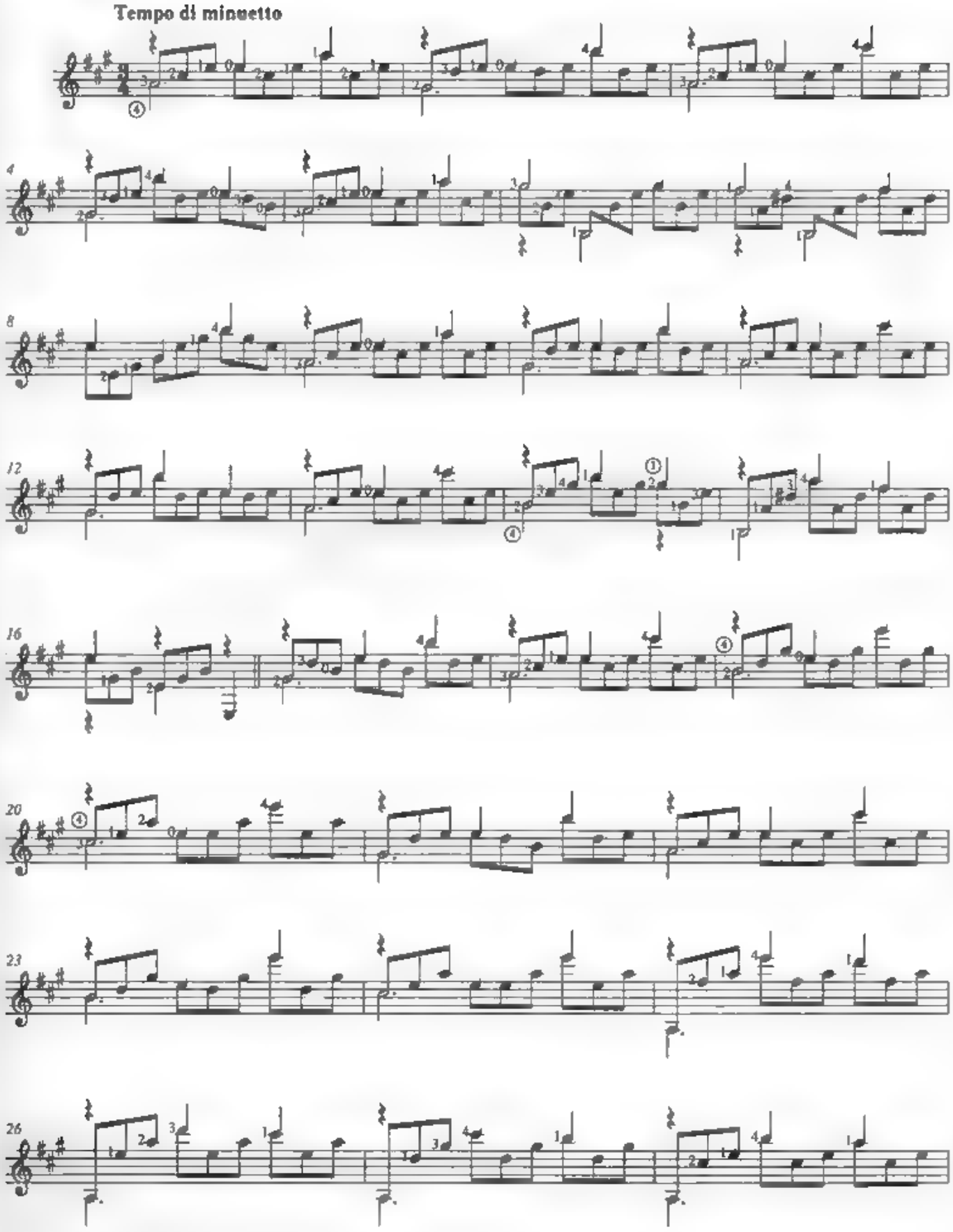
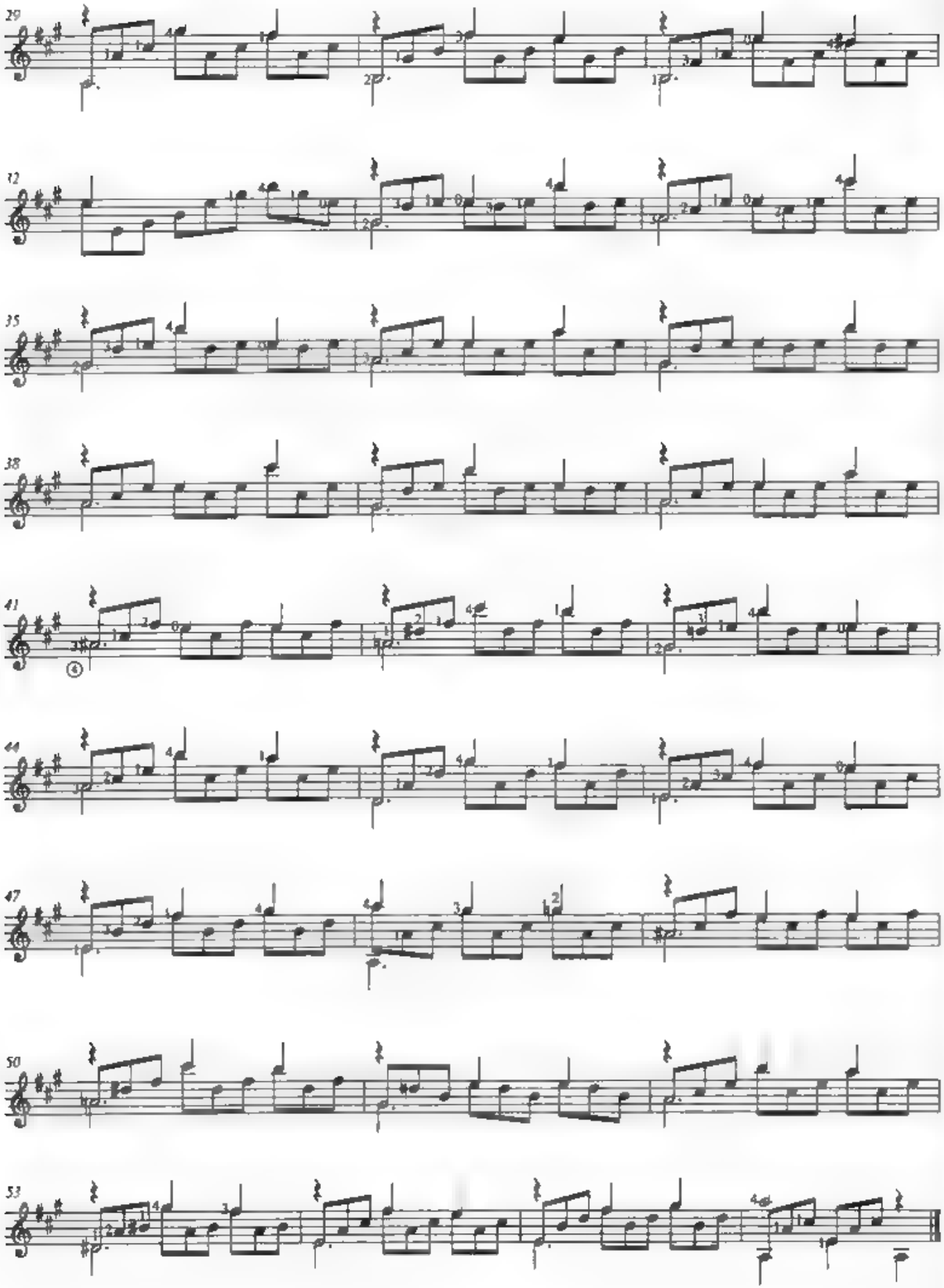


EXERCISE 20




29
32
35
38
41
44
47
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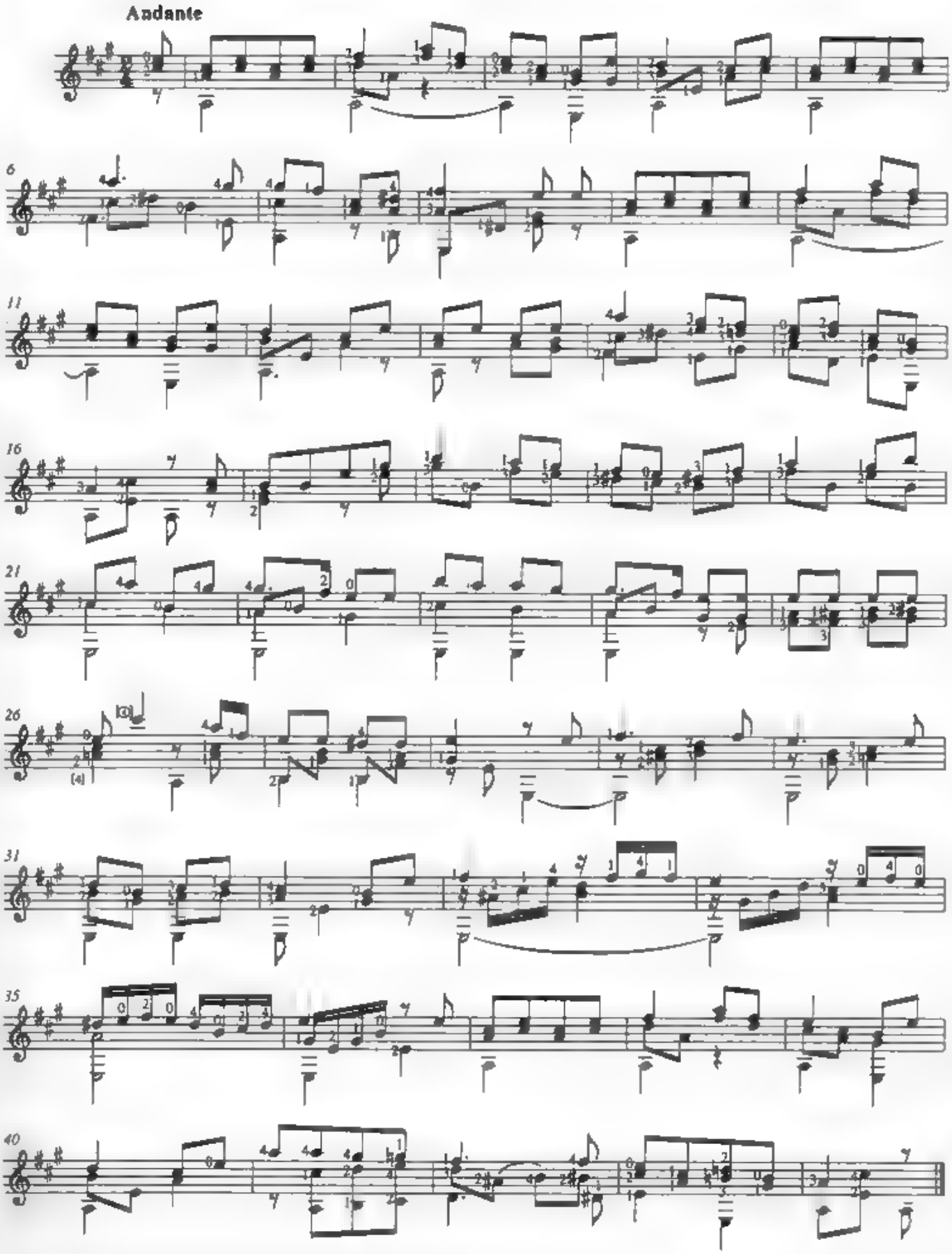
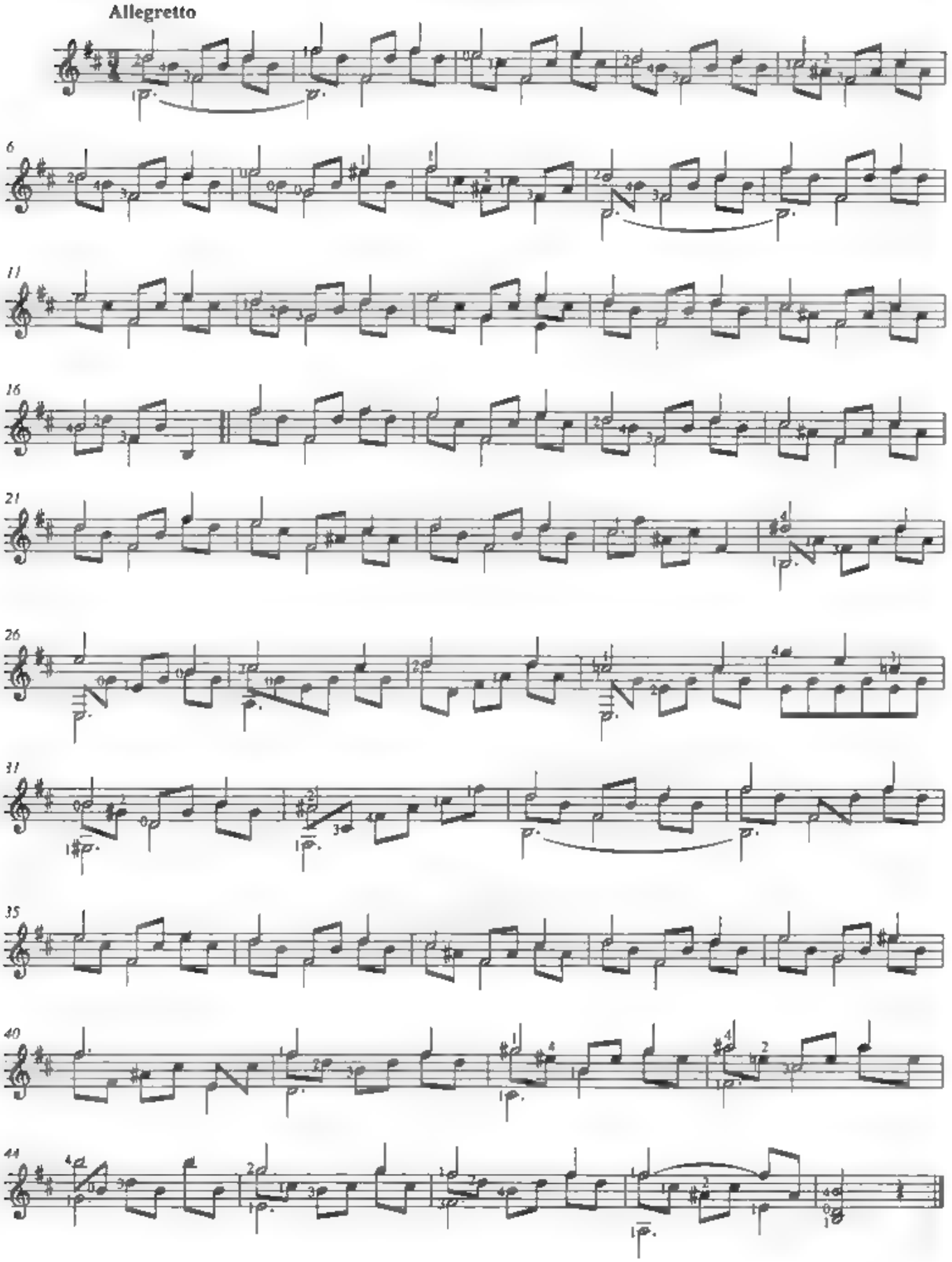
53

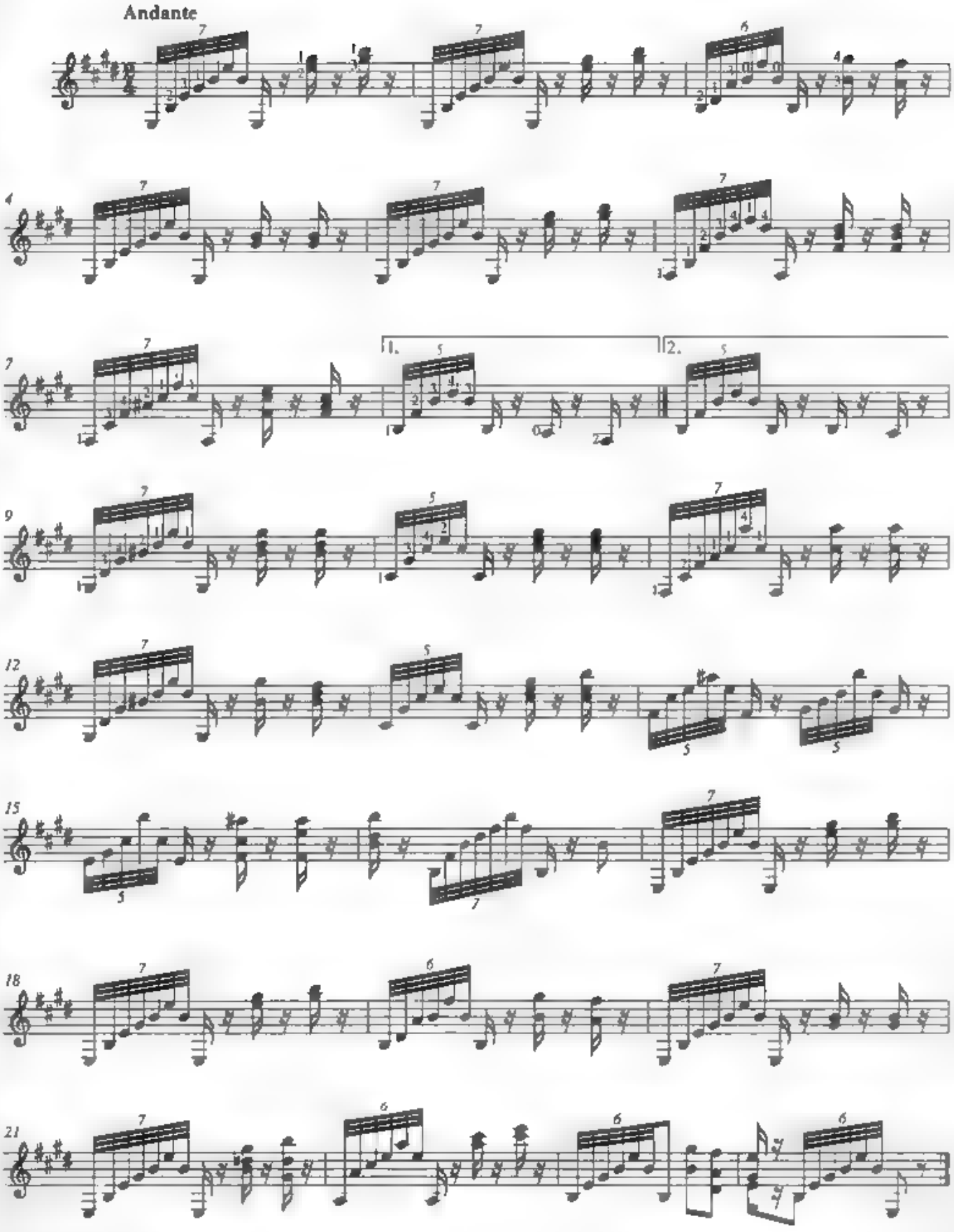
EXERCISE 21



EXERCISE 22



EXERCISE 23

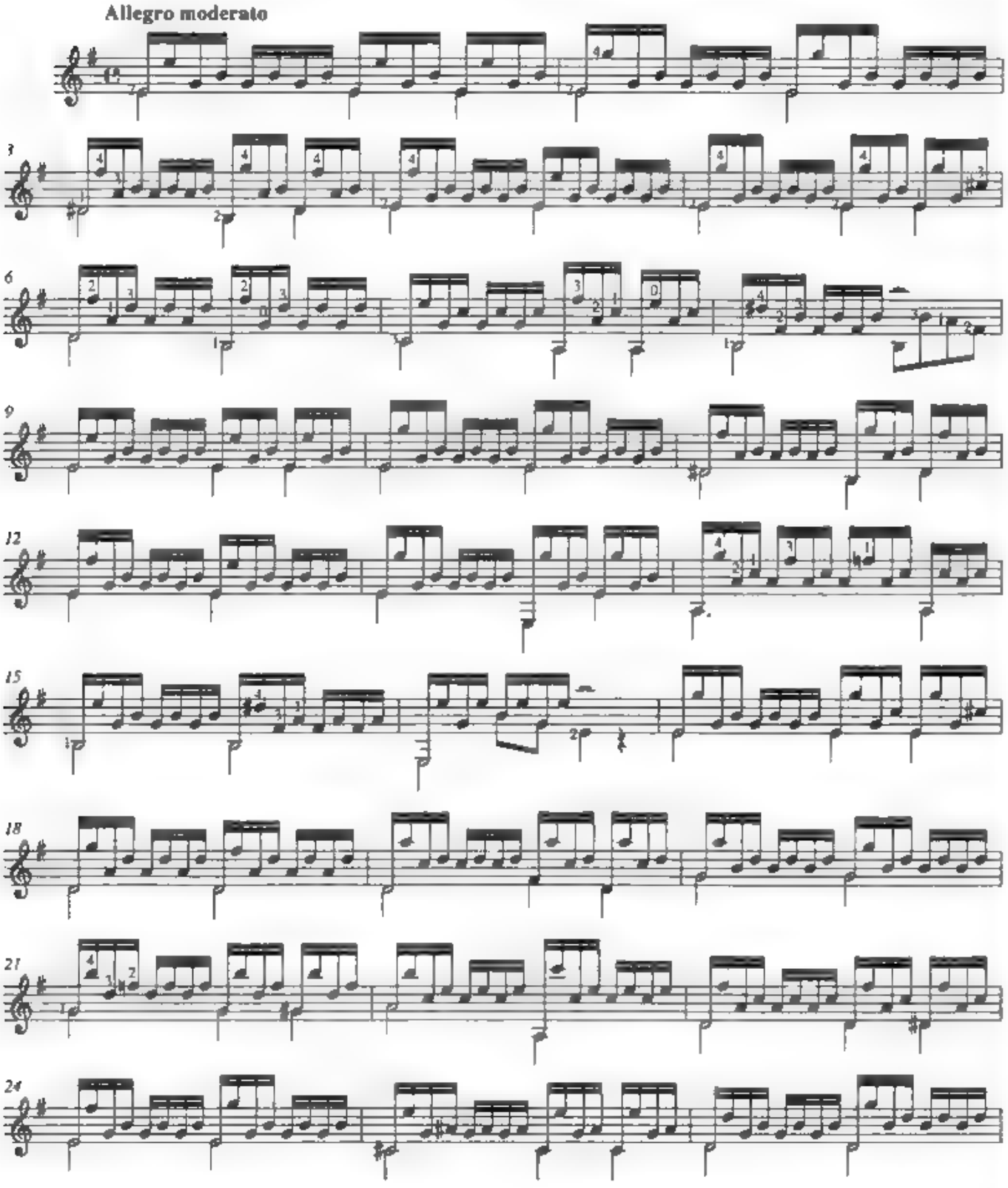


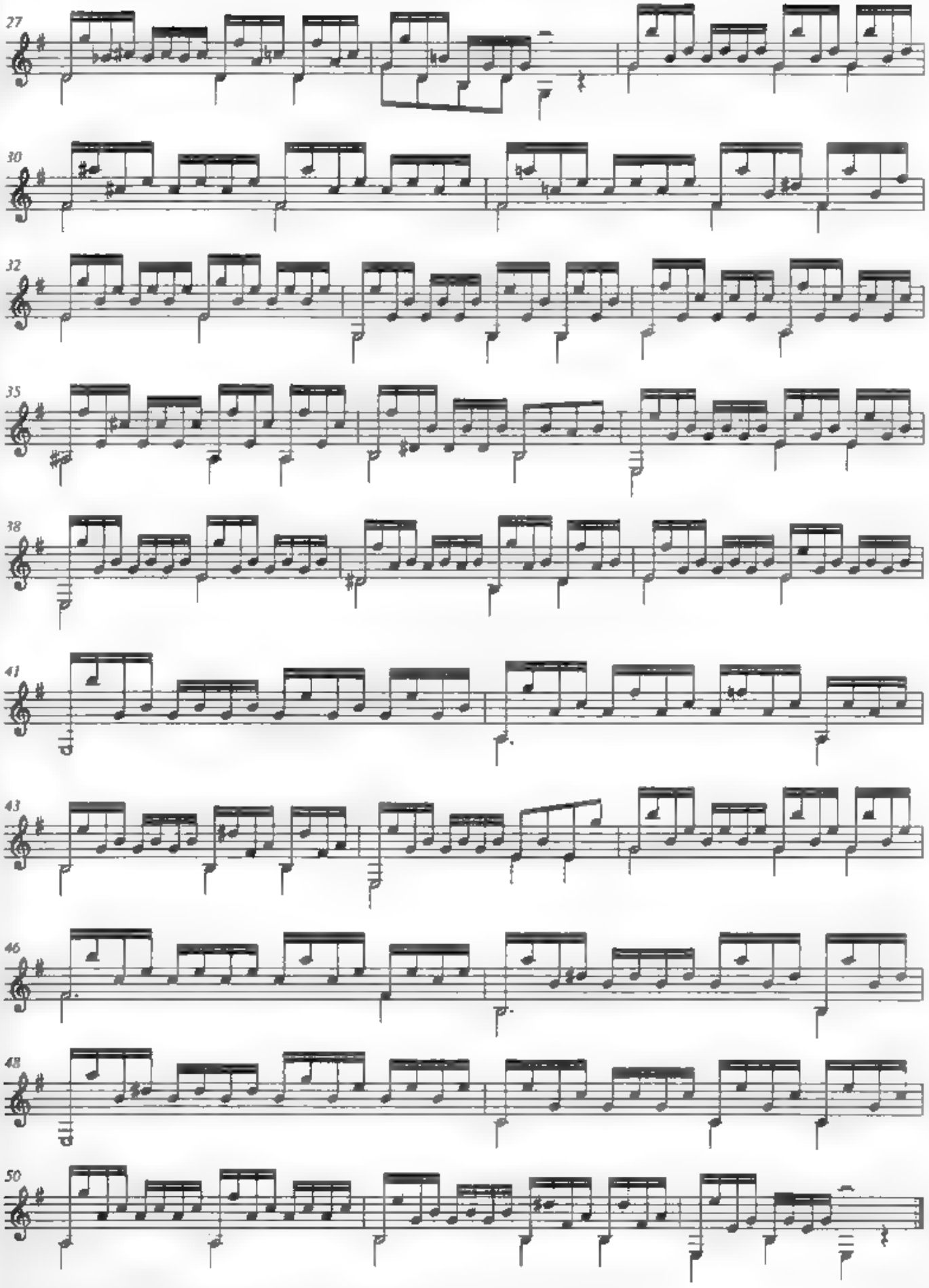
EXERCISE 24

Le doigt qui fait la plus haute note doit la conserver tant qu'il n'est pas obligé d'en faire une autre.

From the original edition

The finger which stops the highest note should hold it until required to move to another note.




27
30
32
35
38
41
43
46
48
50

TROIS PIÈCES DE SOCIÉTÉ

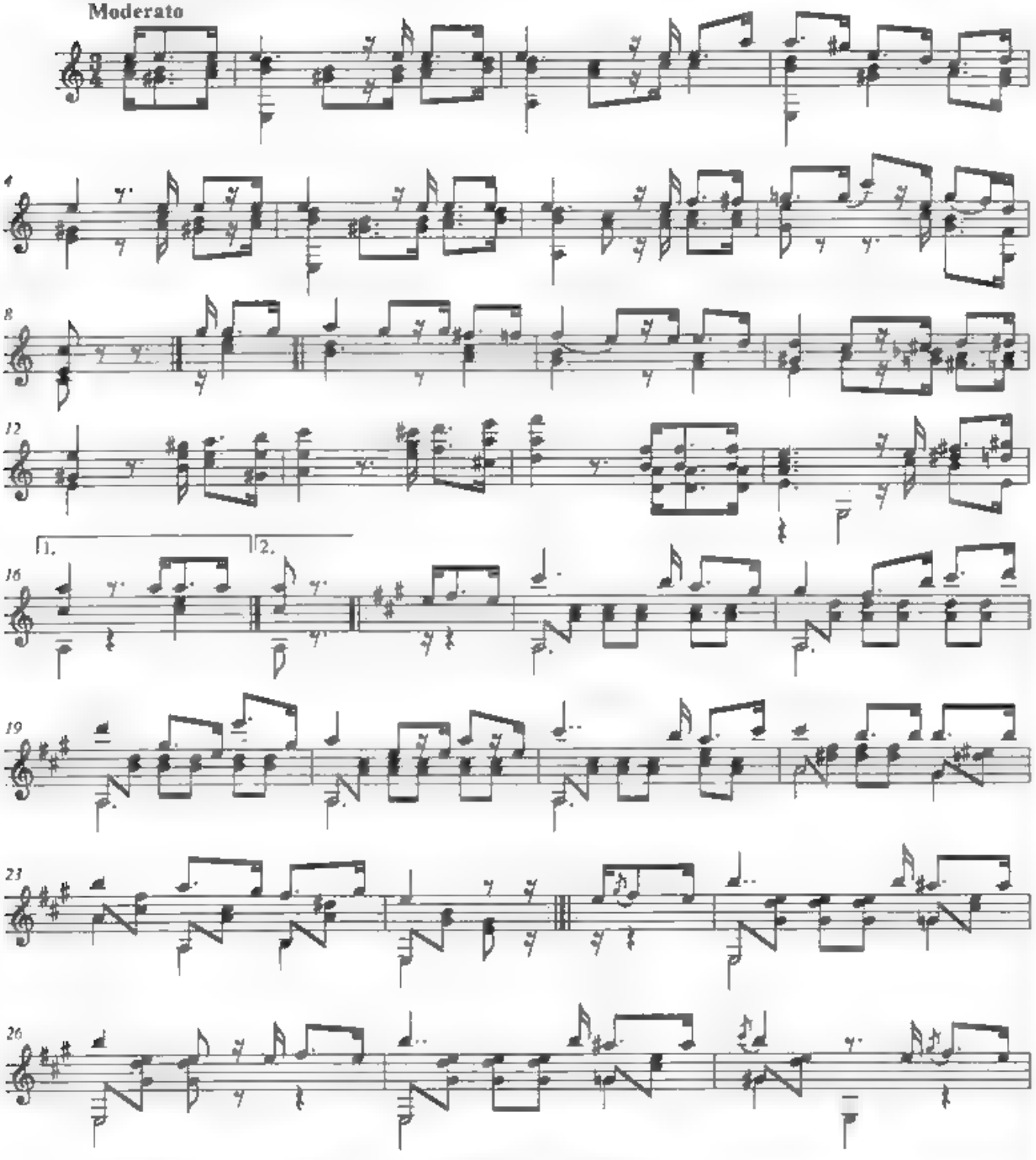
OPUS 36

Dedicated to M. Pastou

I

Fernando Sor
Edited by Brian Jeffery

Tempo di minuetto
Moderato



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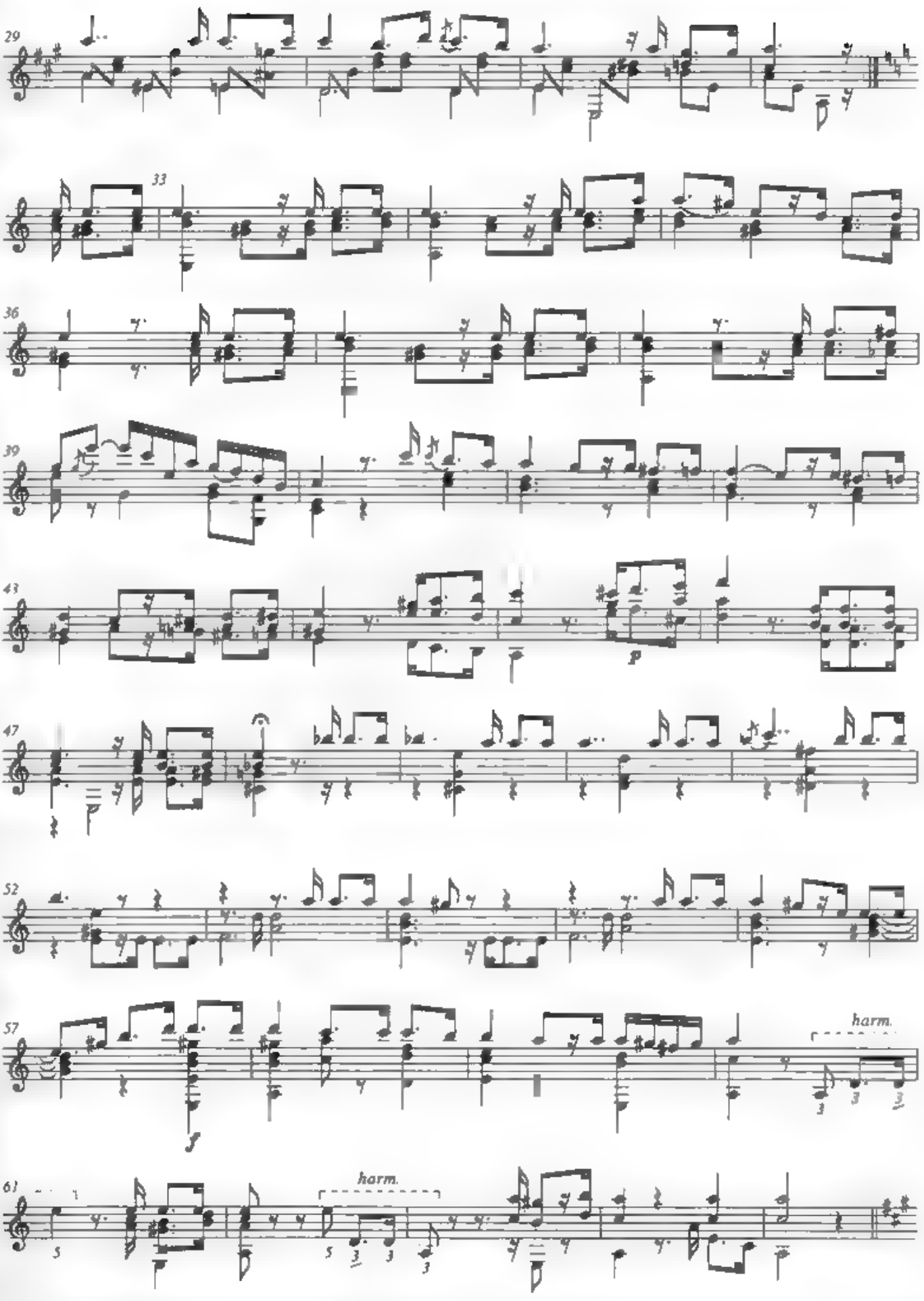
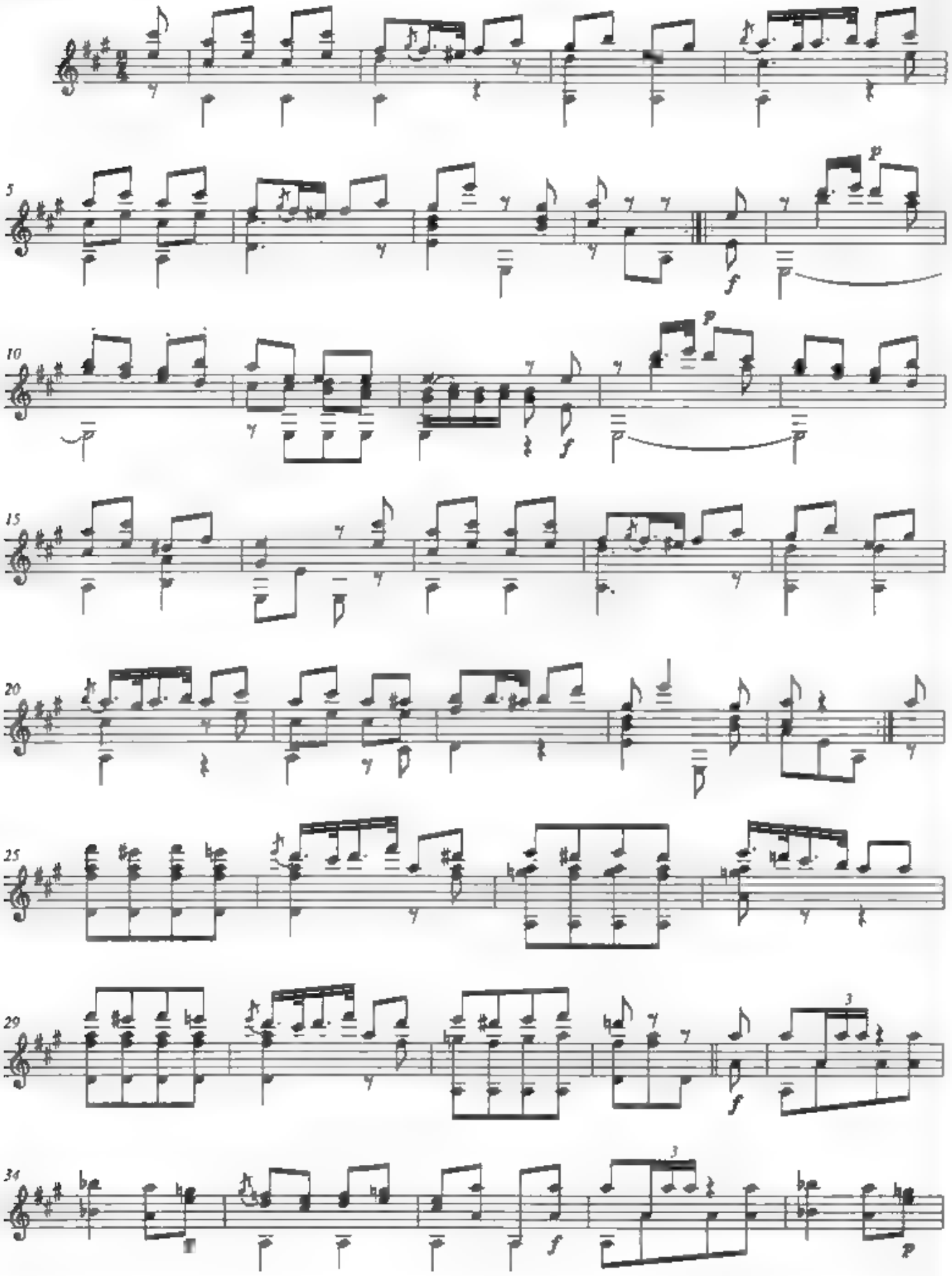
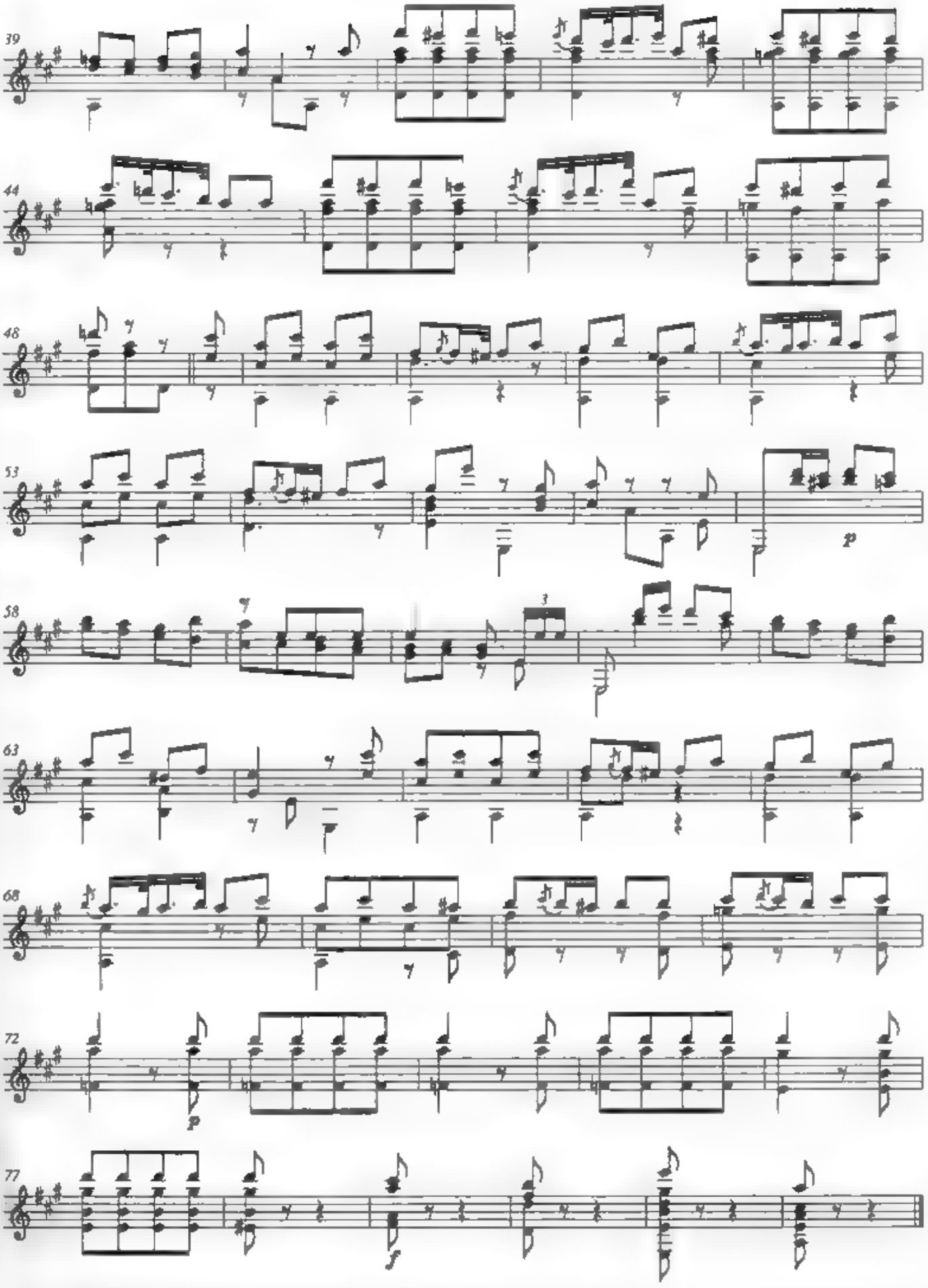

29
33
36
39
43
p
47
52
57
harm.
61
harm.

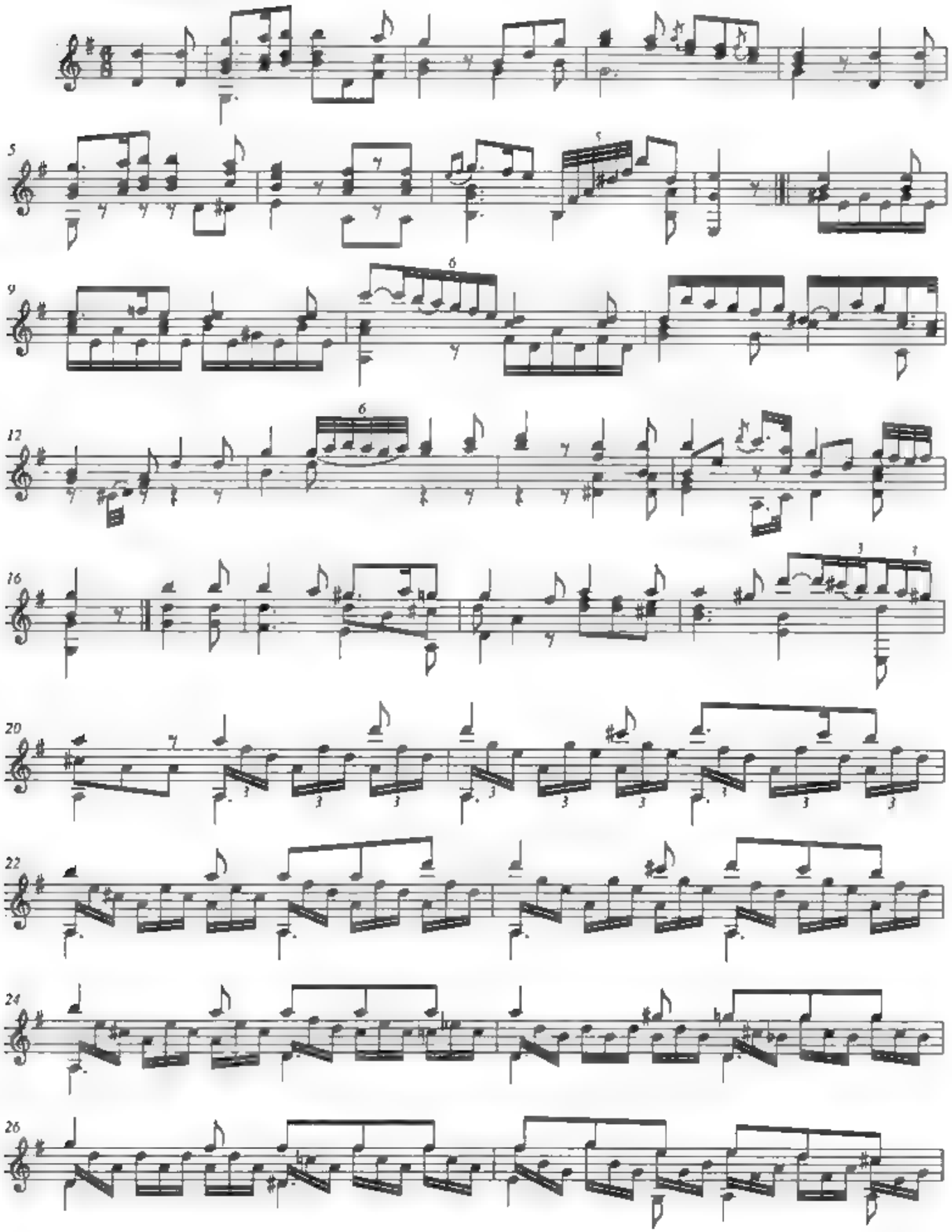
ALLEMANDE

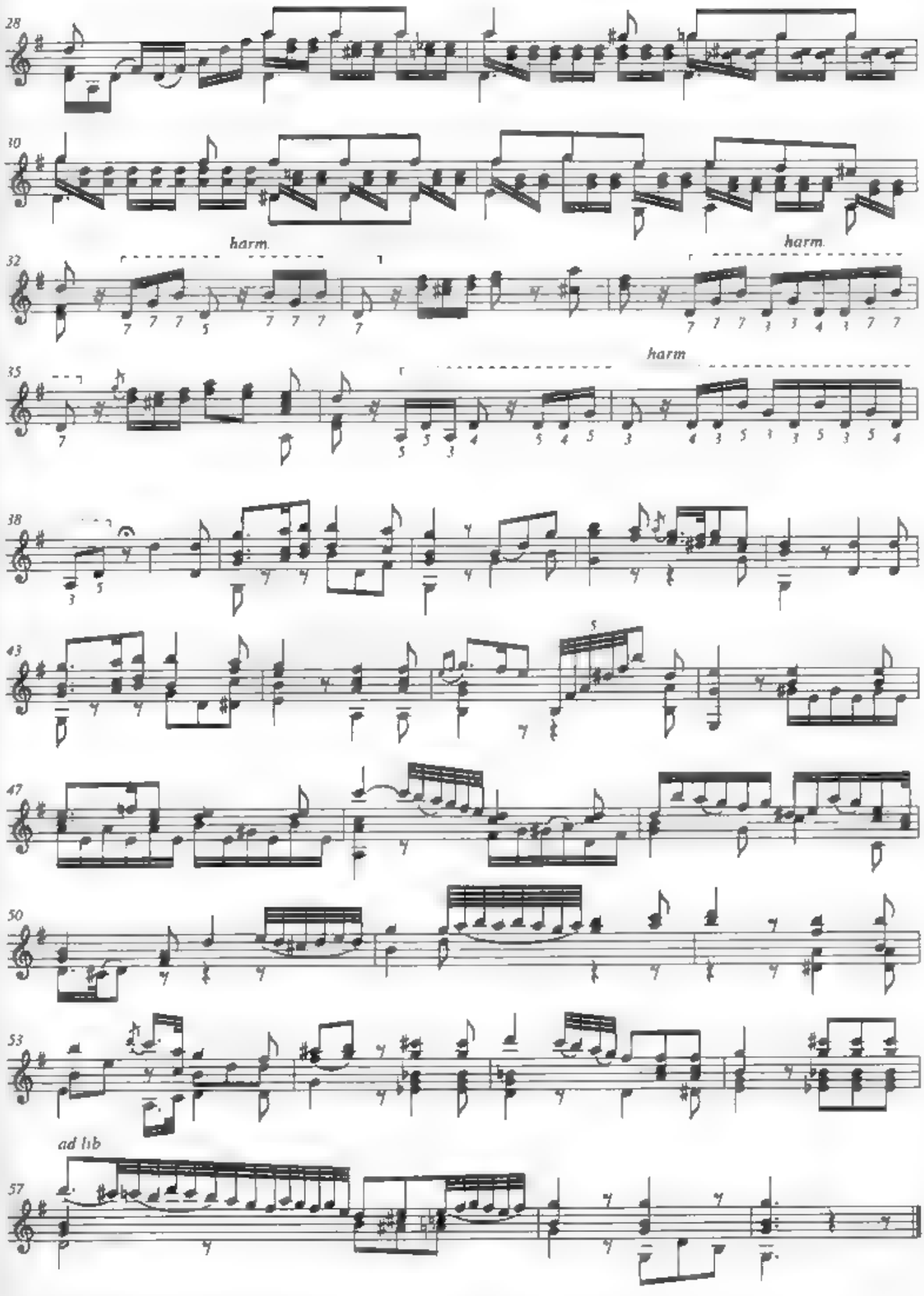



39
44
48
53
p
58
3
63
68
72
p
77
f

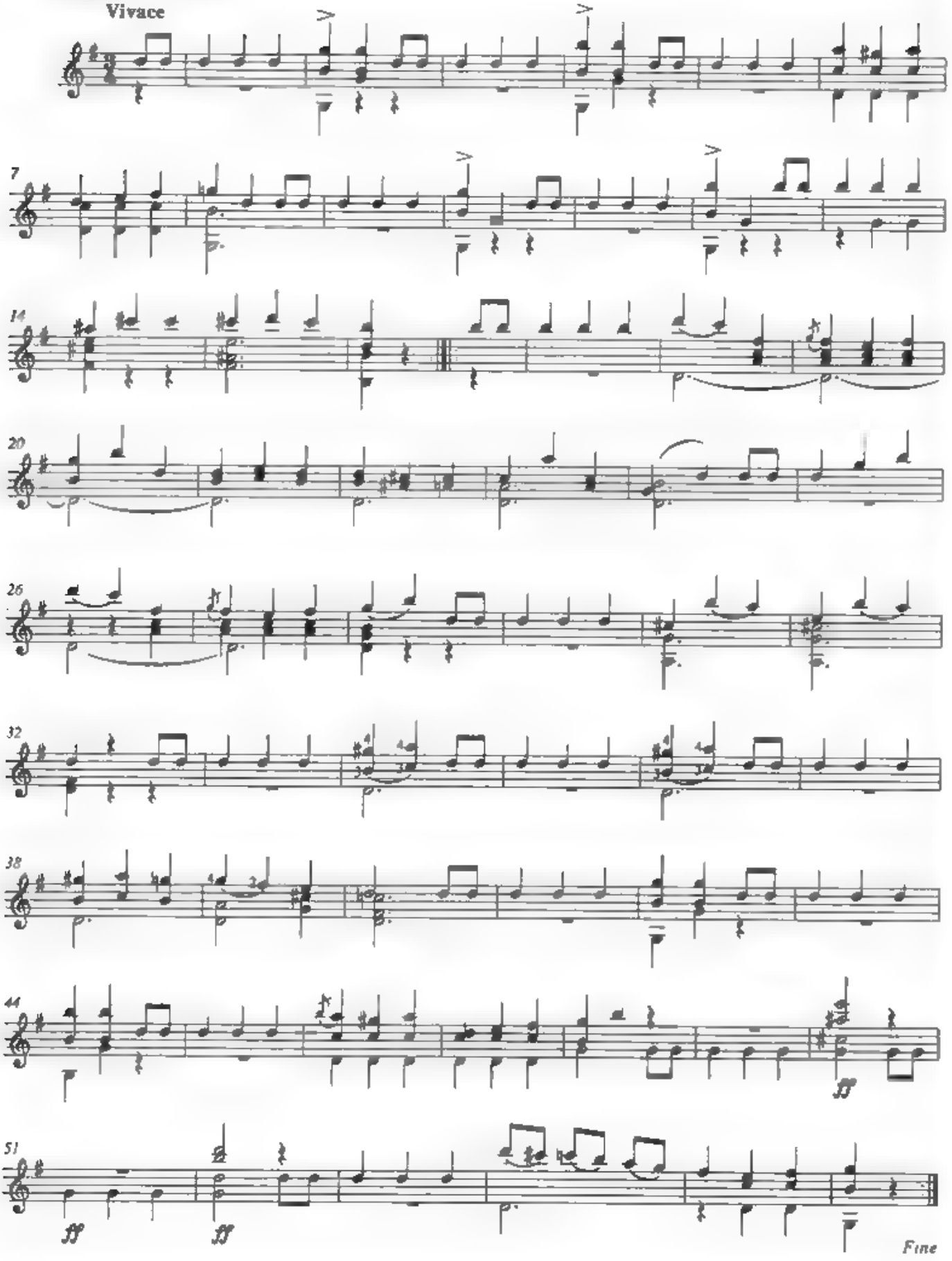
2

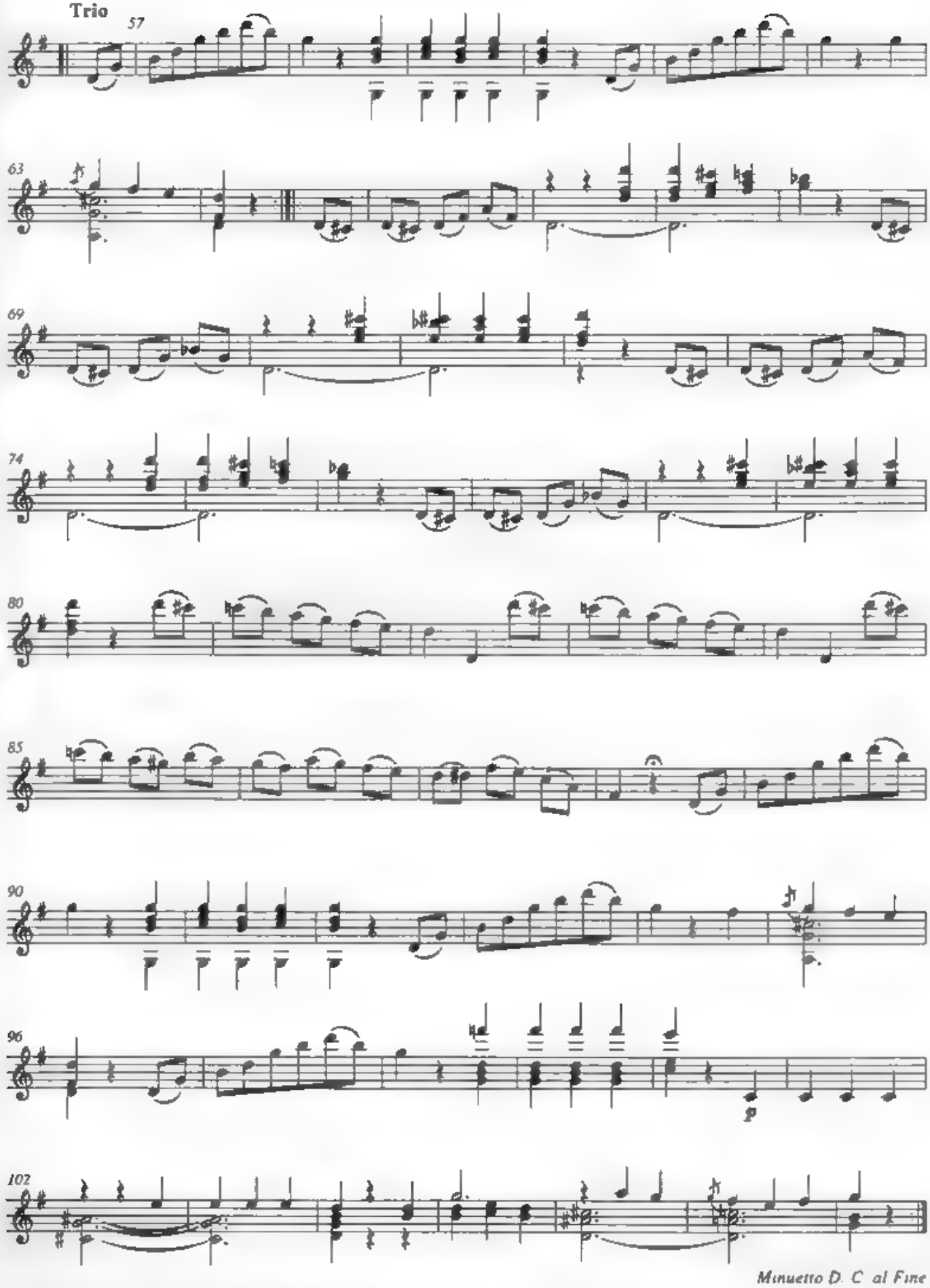
Lento cantabile



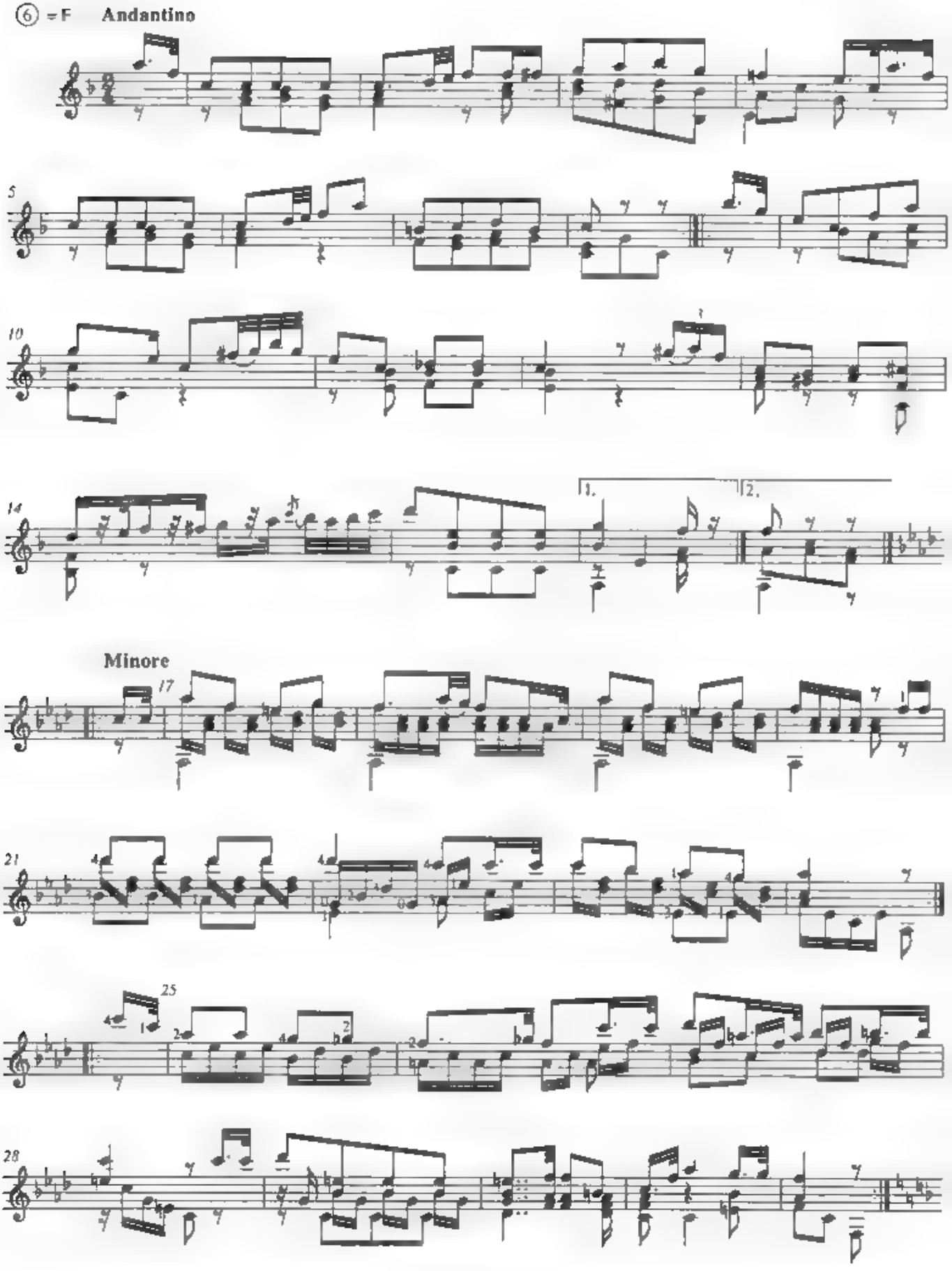

28
30
harm.
32
harm.
35
harm
38
43
47
50
53
ad lib
57

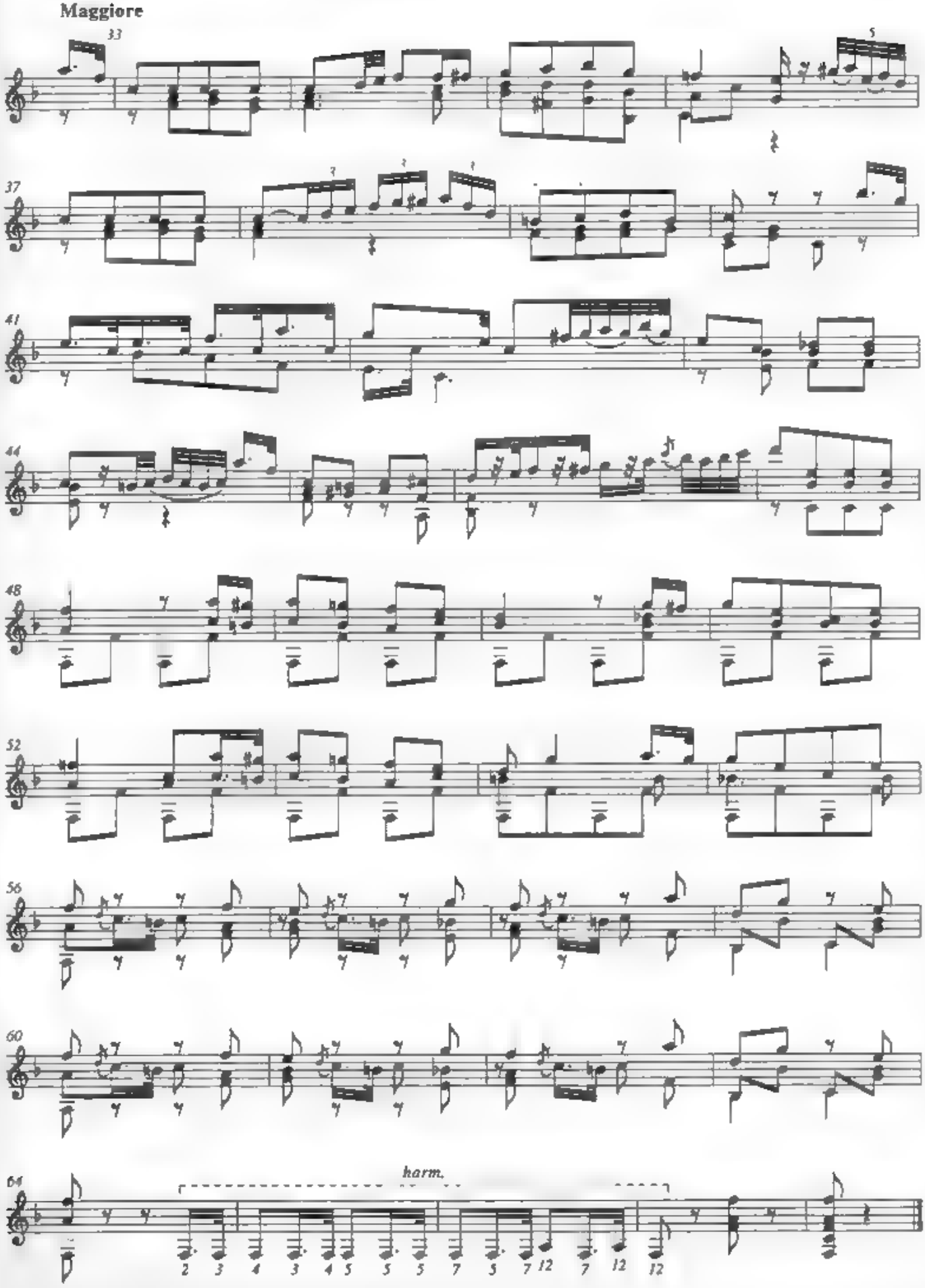
MINUETTO



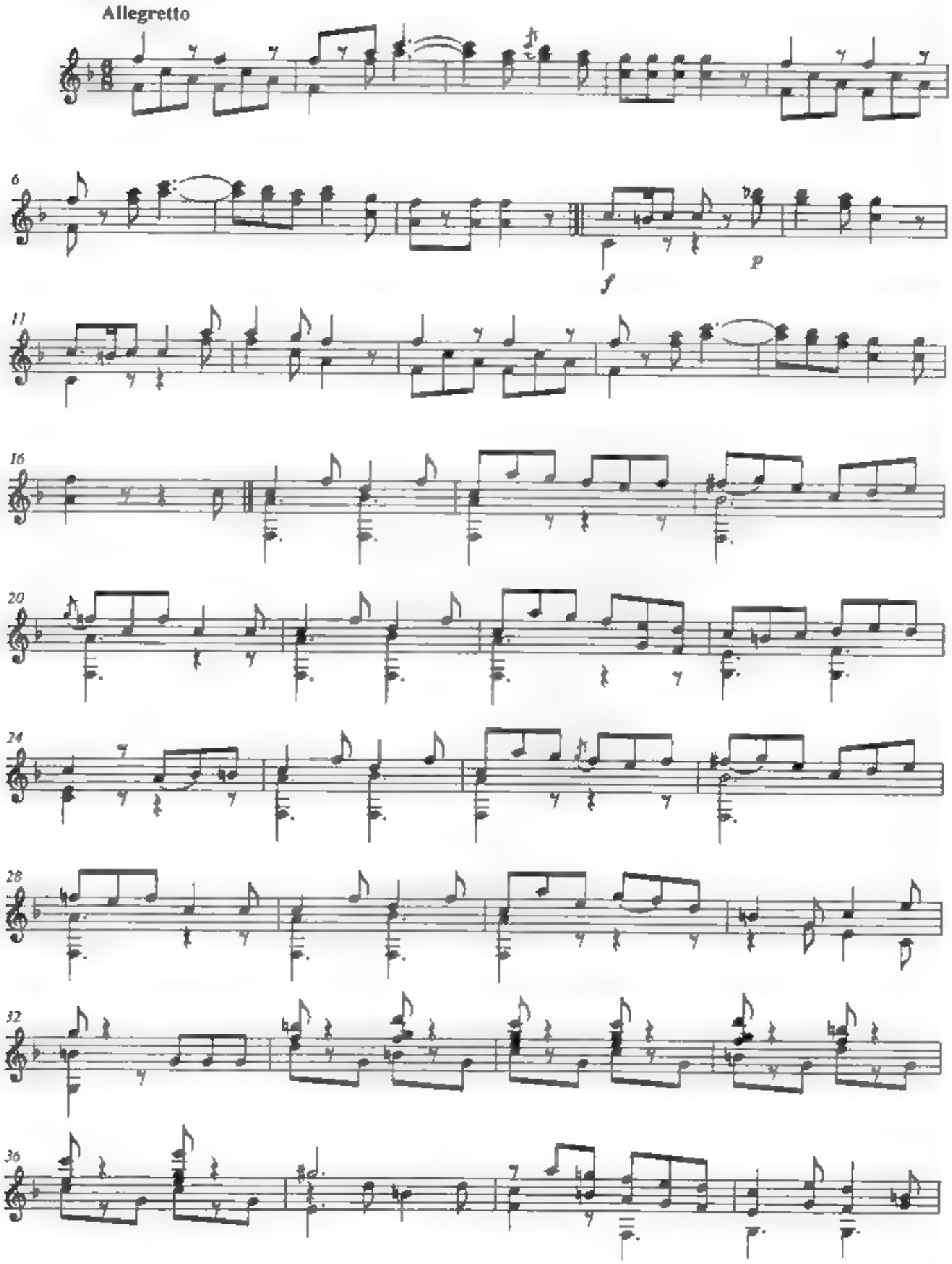

Trio
57
63
69
74
80
85
90
96
102
p
Minuetto D. C. al Fine

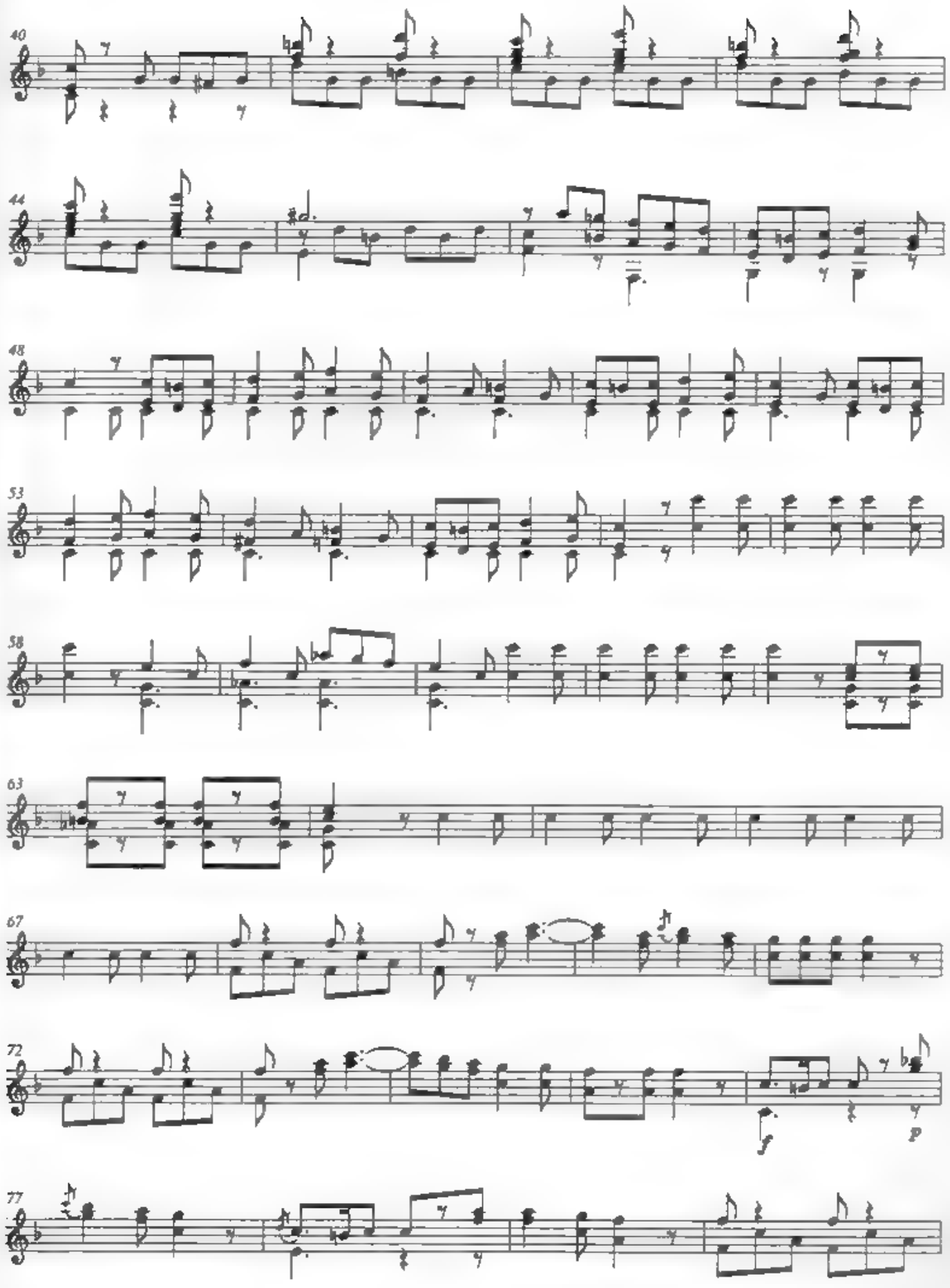
3

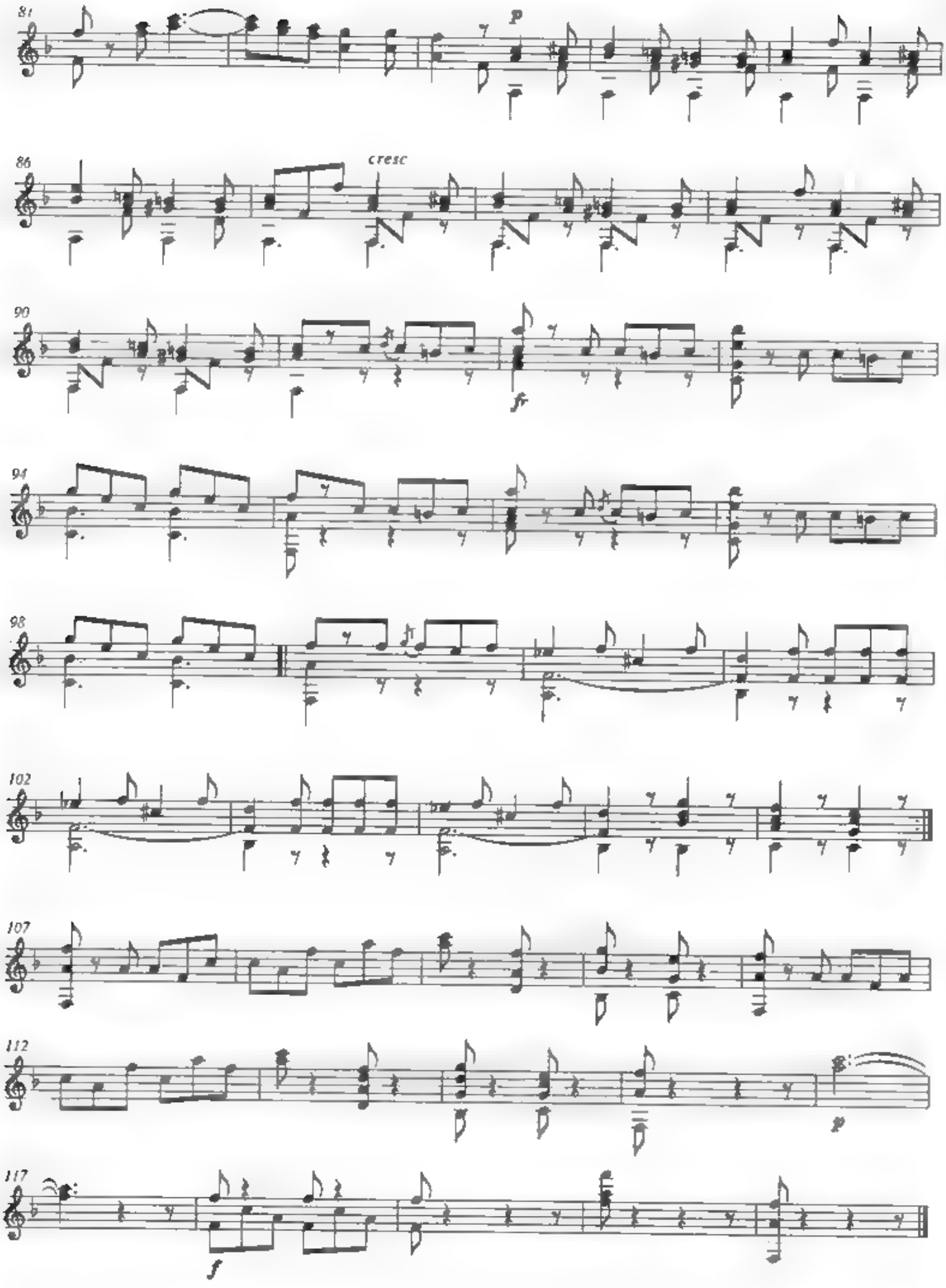



Maggiore
harm.

CHASSE




40
44
48
53
58
63
67
72
f
p
77


81
p
86
cresc
90
fz
94
98
102
107
112
p
117
f

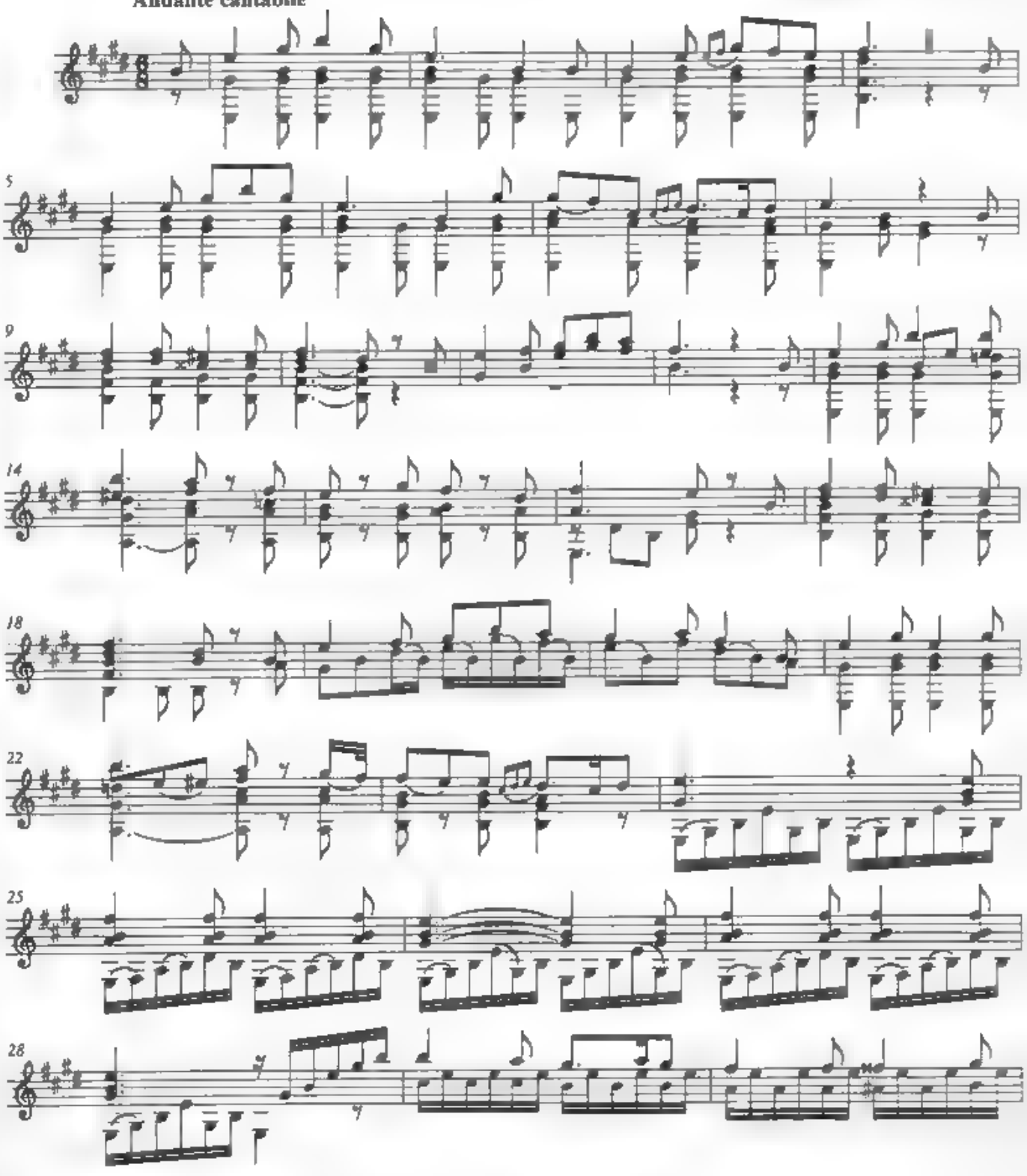
SÉRÉNADE

Dedicated to Mlle. S. Talbot

OPUS 37

Fernando Sor
Edited by Brian Jeffery

Andante cantabile



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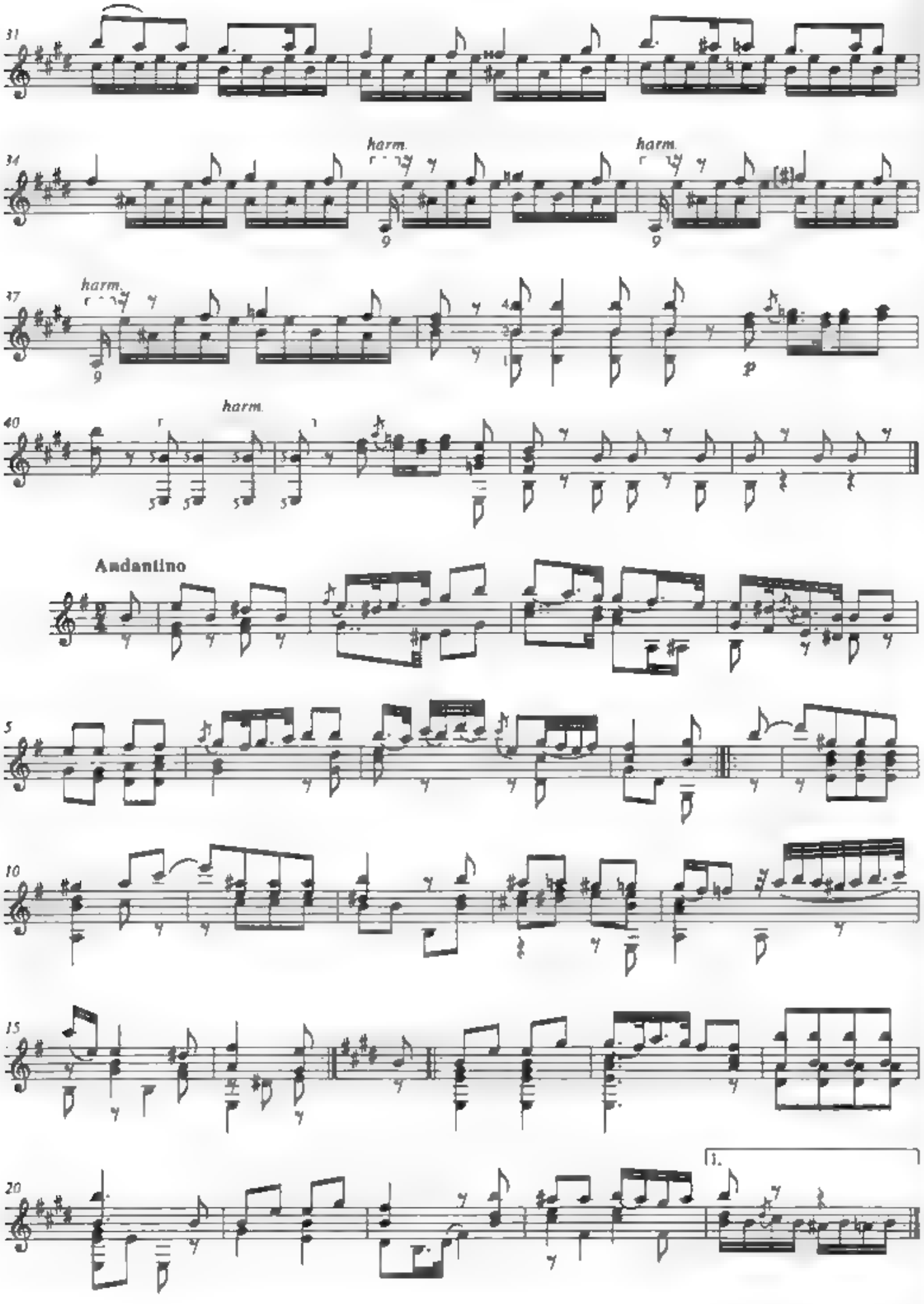
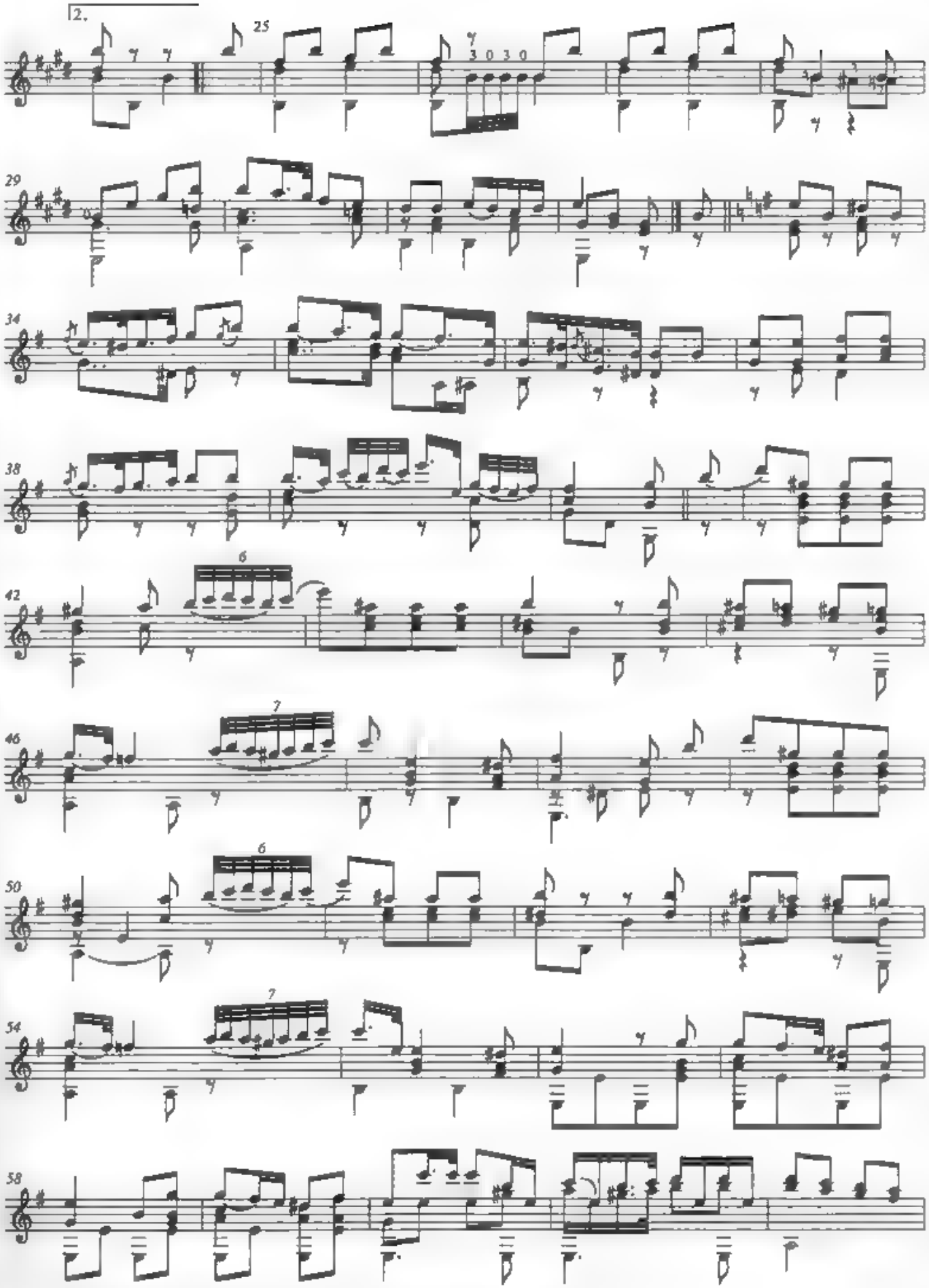
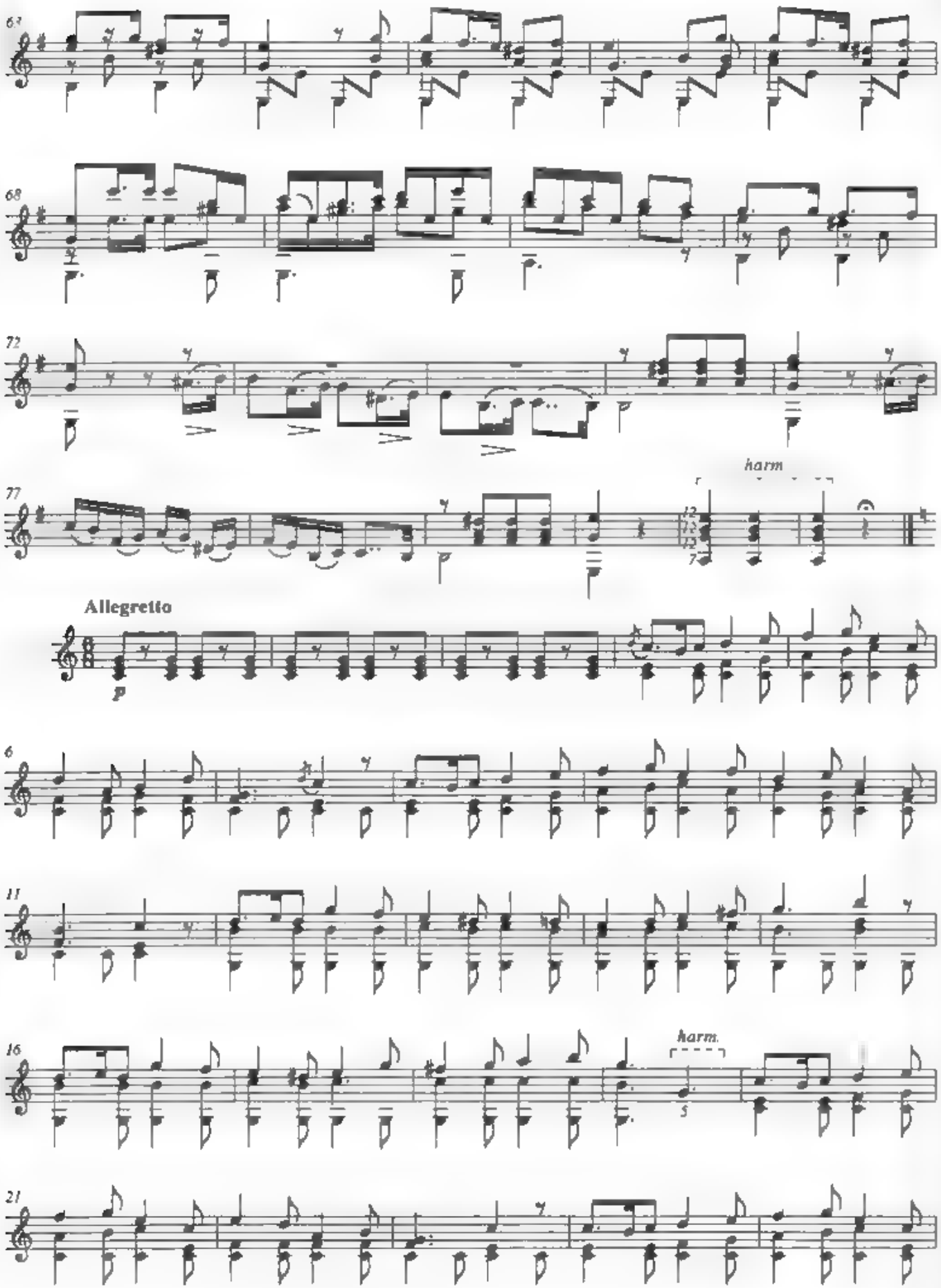
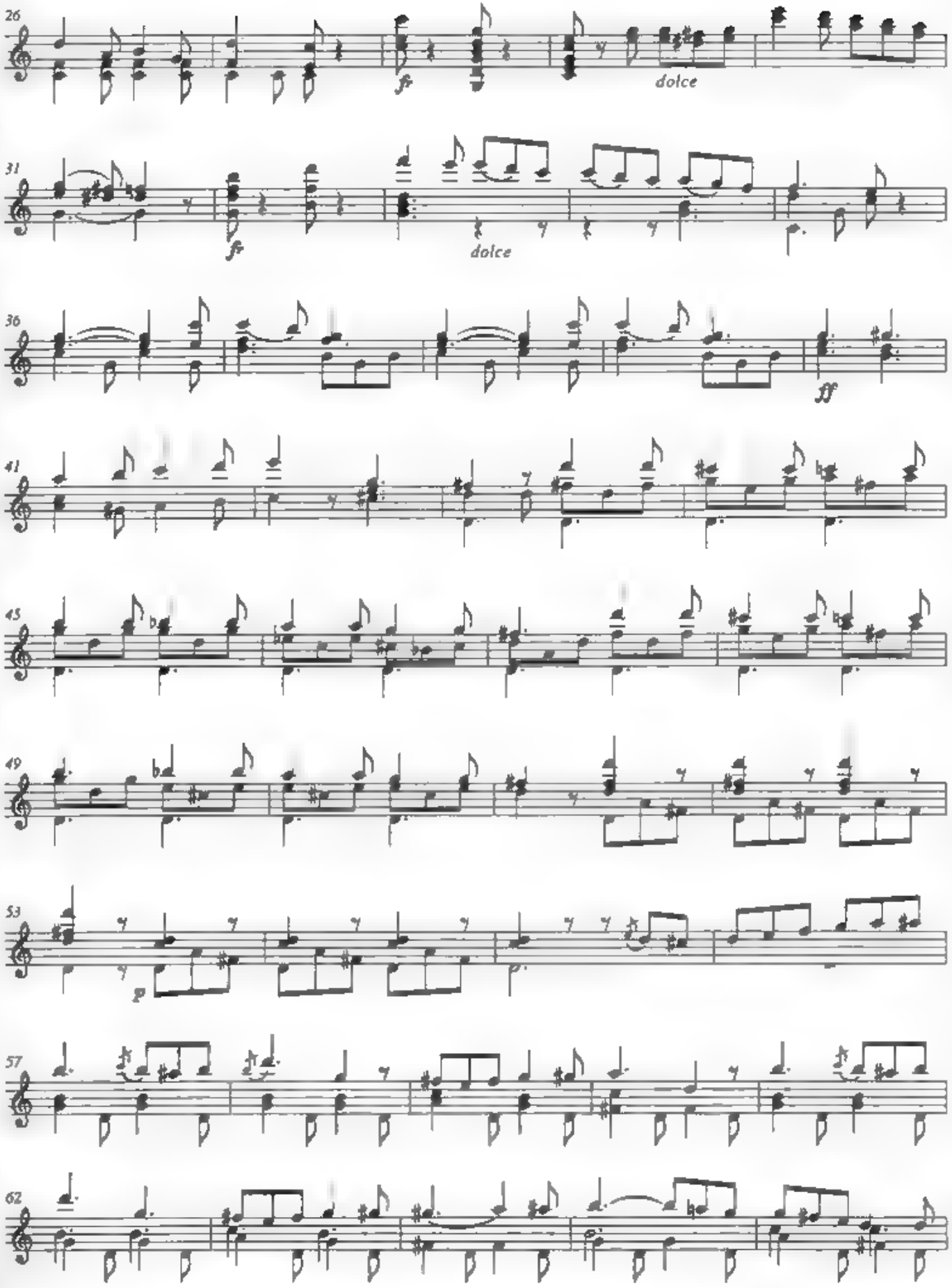

31
34
harm.
harm.
37
harm.
p
40
harm.
Andantino
5
10
15
20
1.


2.
25
3 0 3 0
29
34
38
42
6
46
7
50
6
54
7
58


63
68
72
77
harm
Allegretto
p
6
11
16
harm.
21


26
fz
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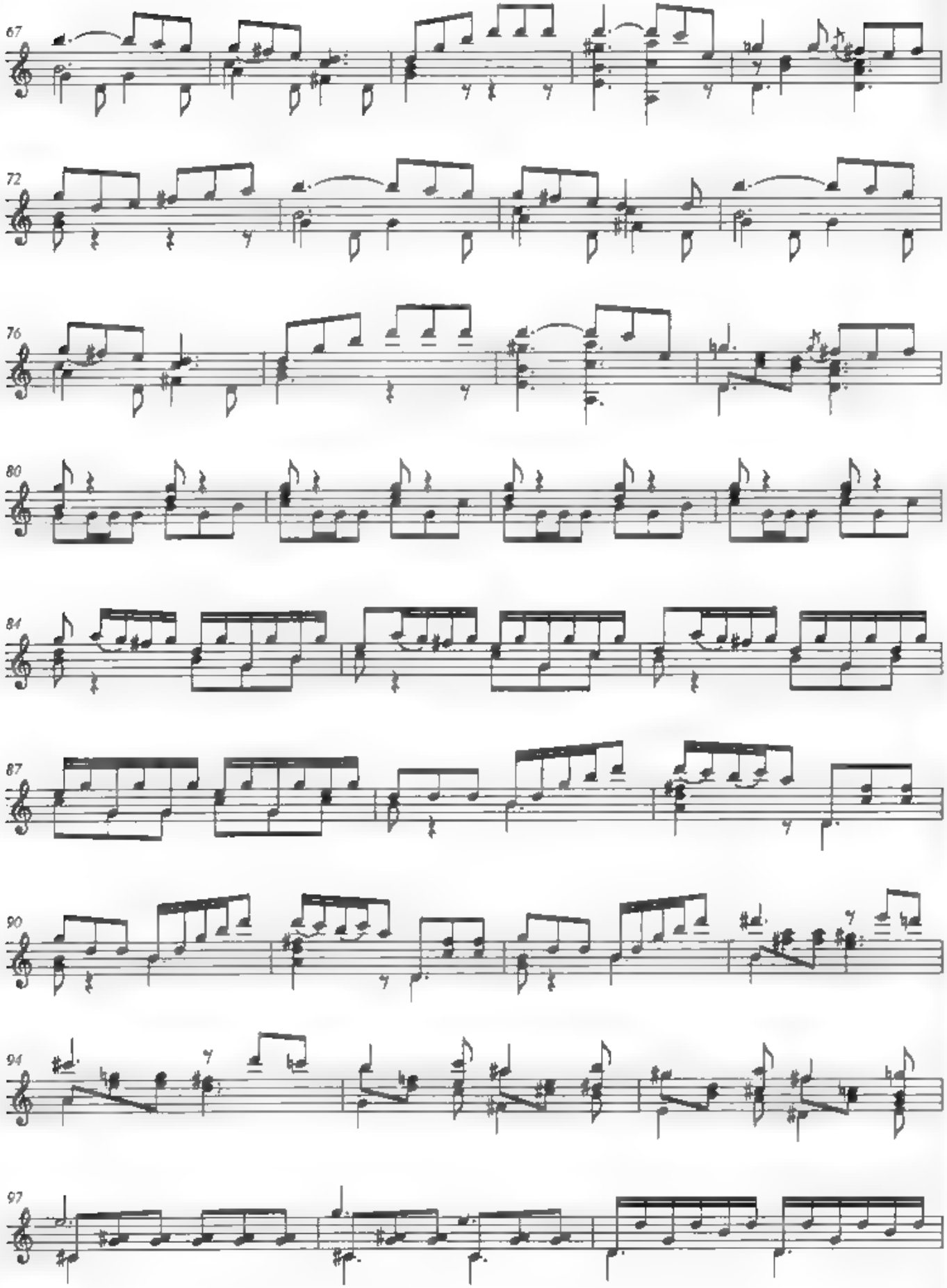
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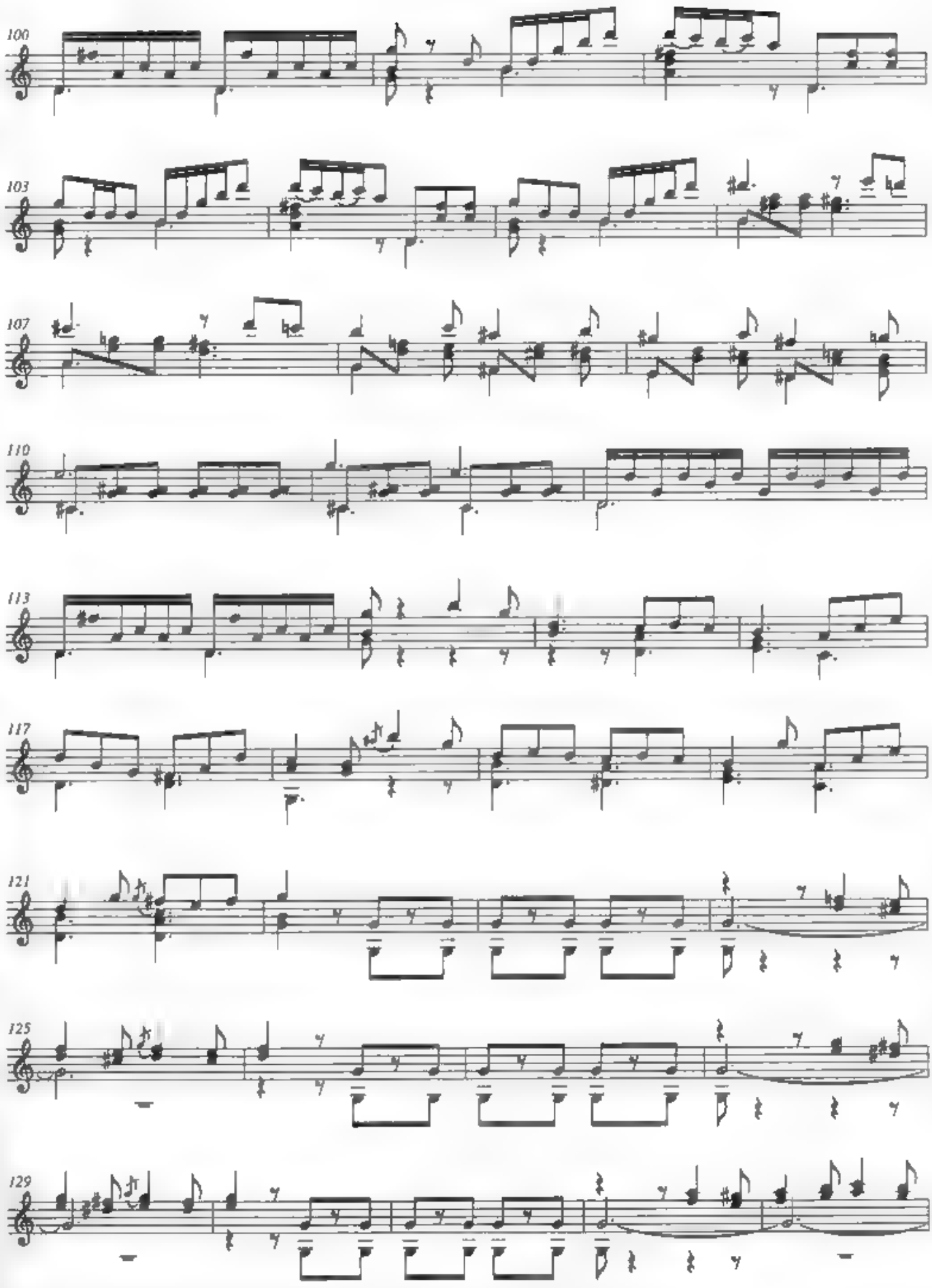
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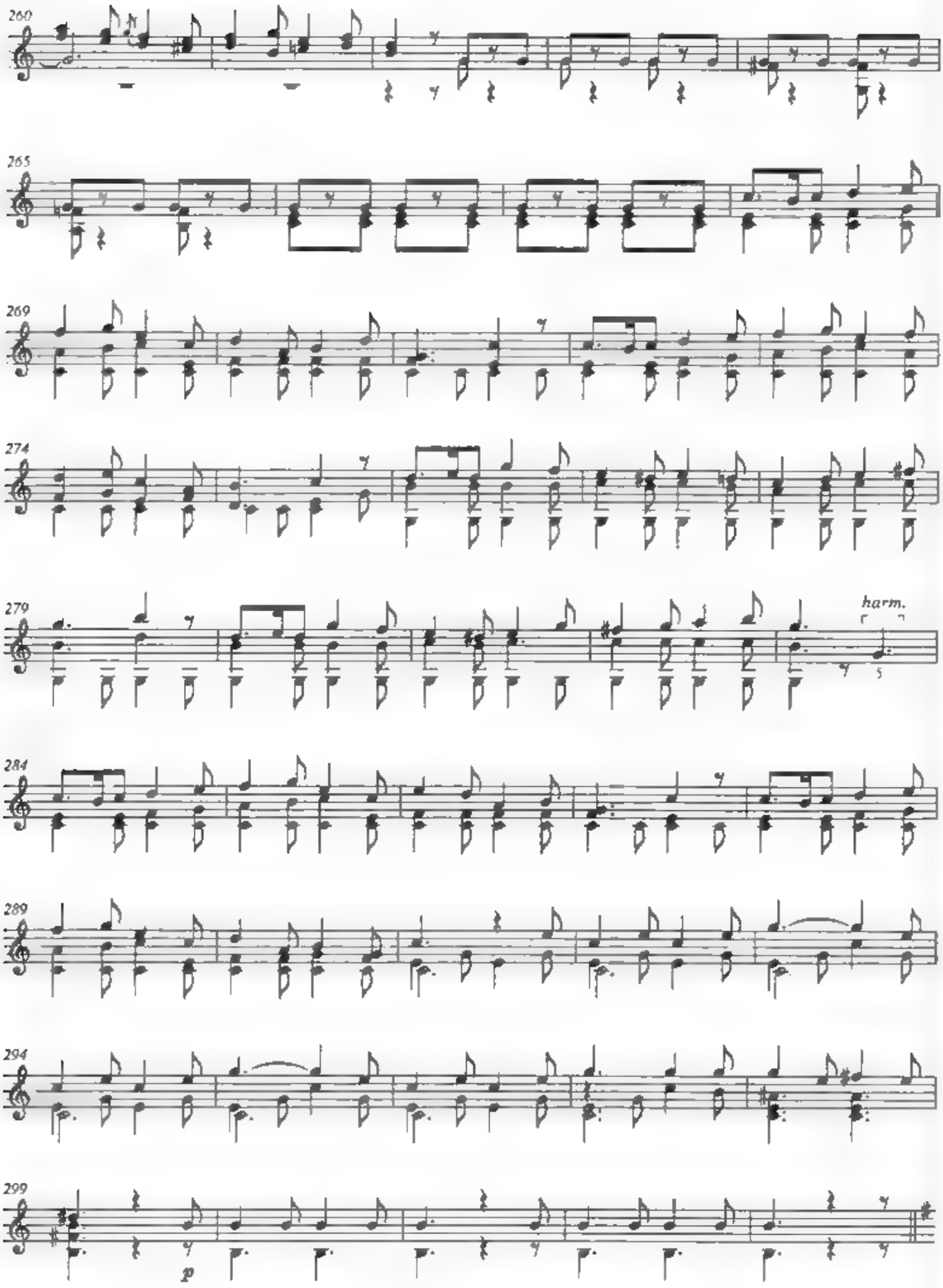
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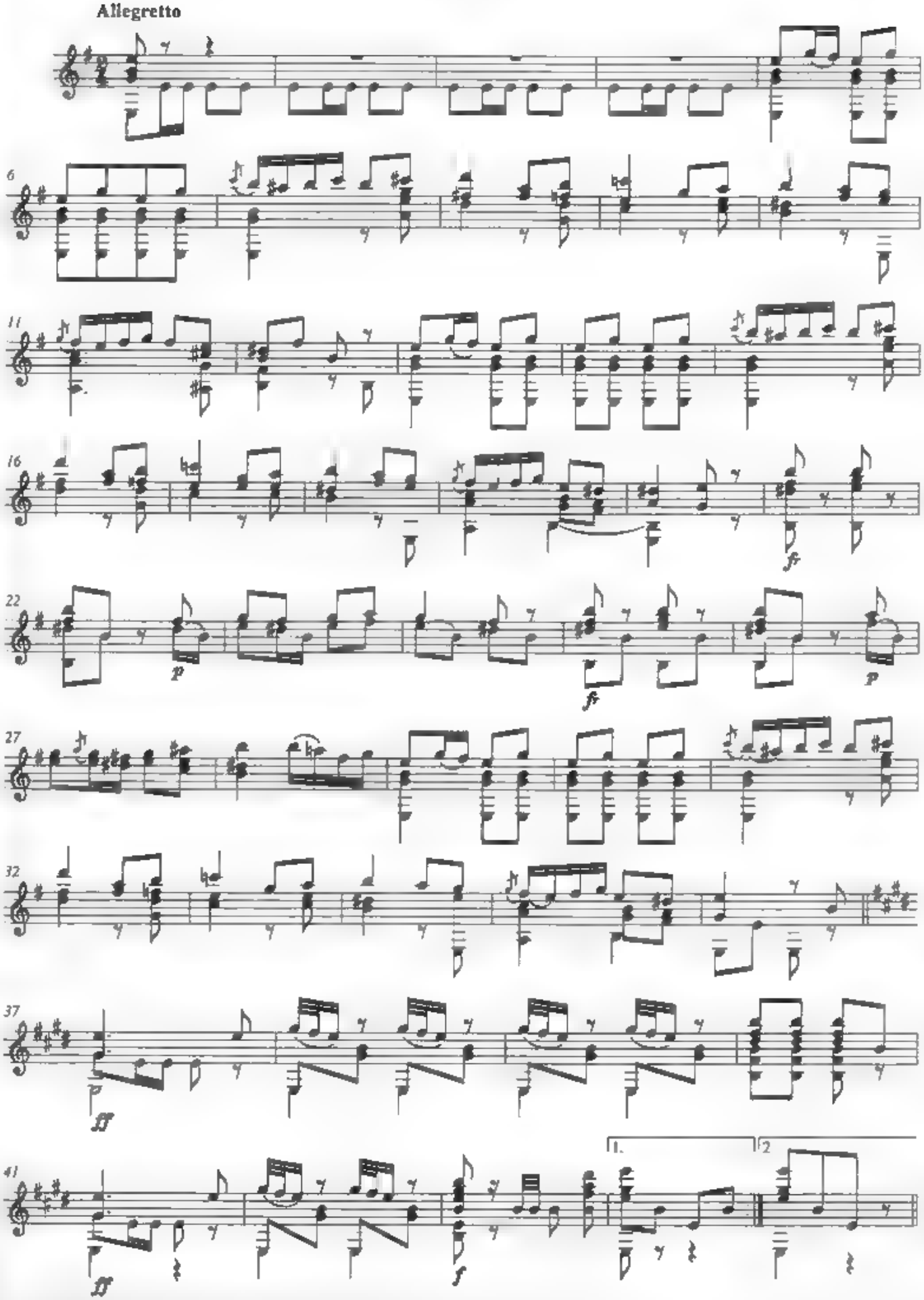
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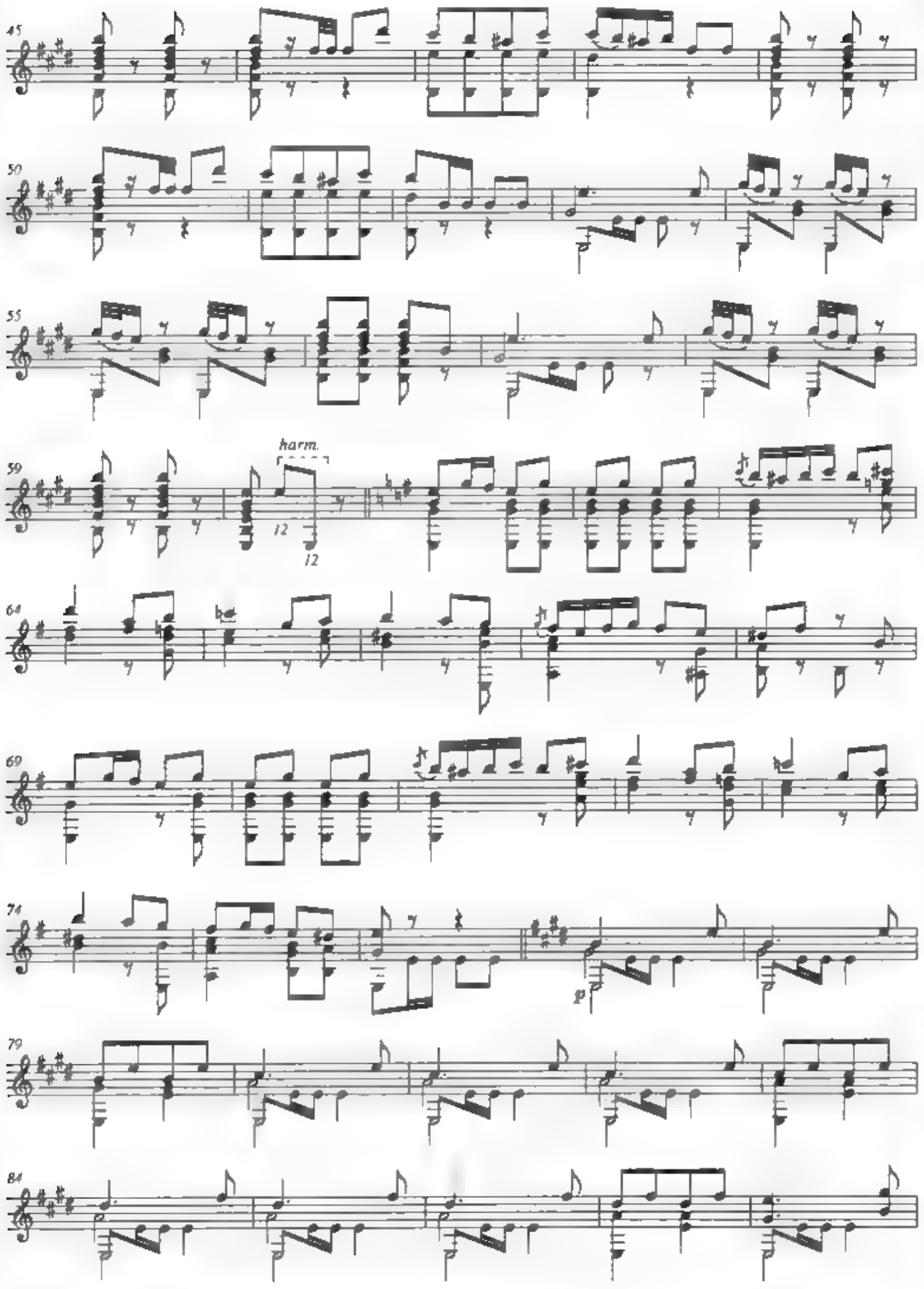
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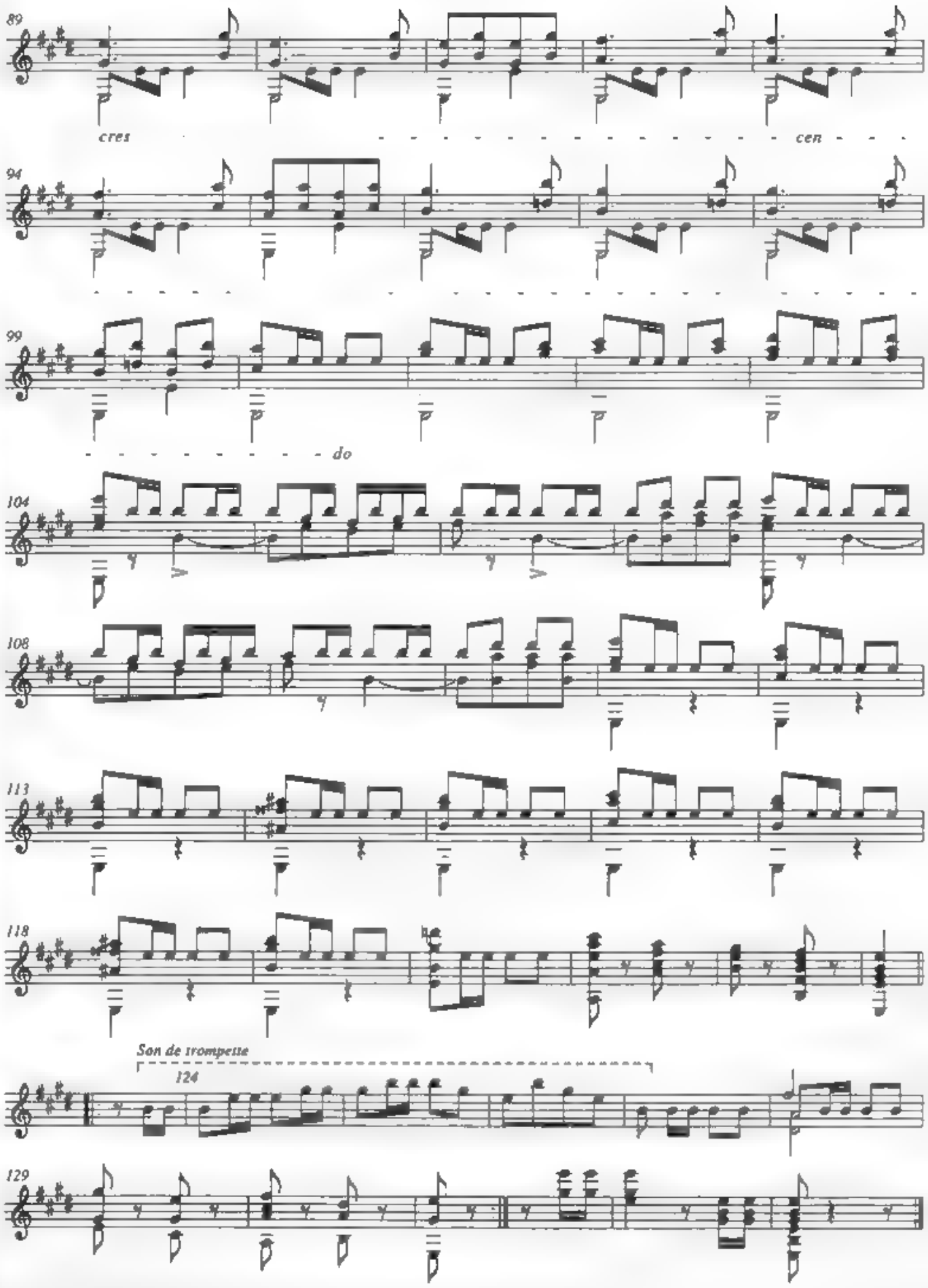
84


89
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99
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104
108
113
118
Son de trompette
124
129

FANTASIA

ON A FAVOURITE SCOTTISH AIR ("YE BANKS AND BRAES O'BONNIE DOON")

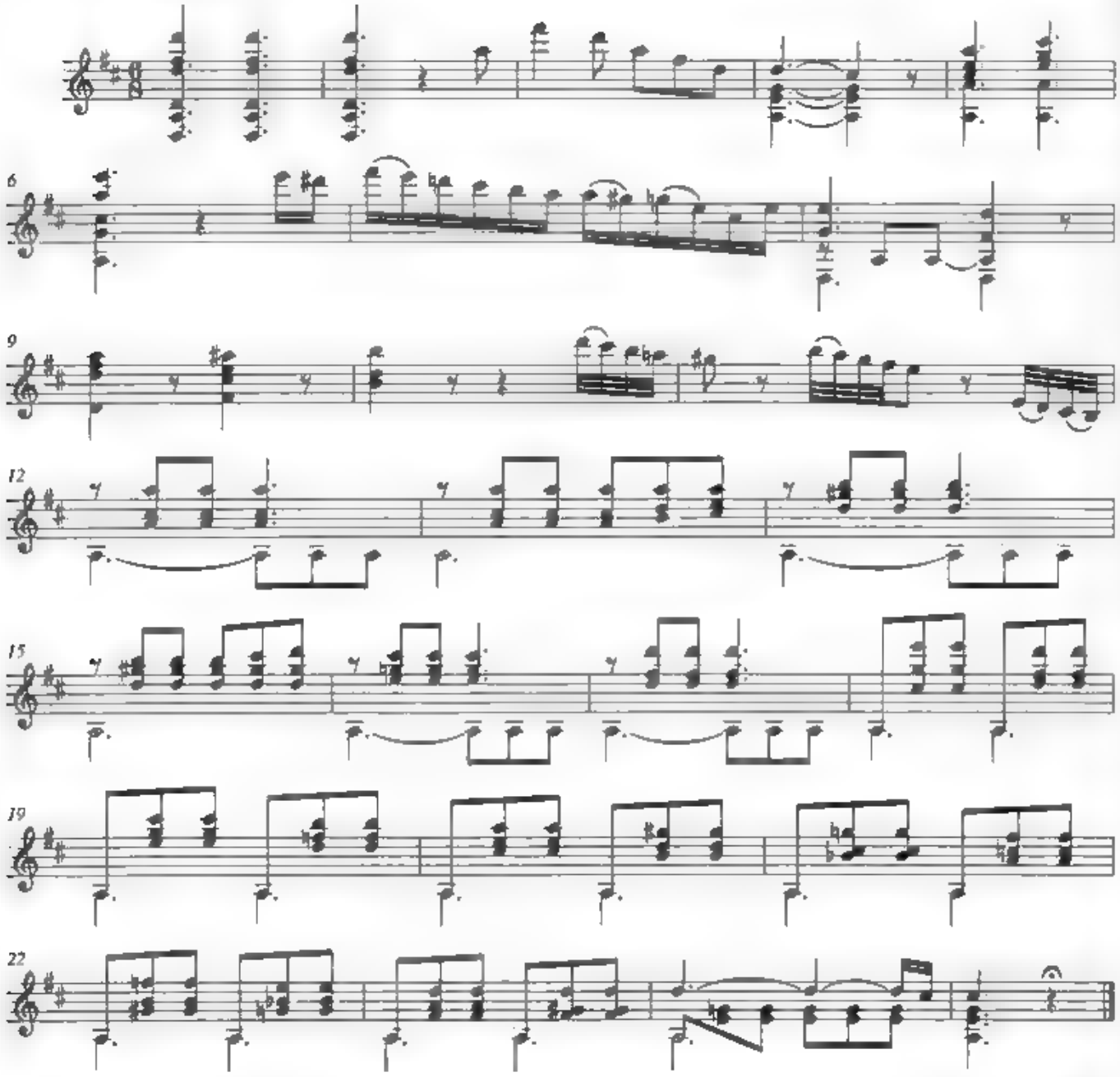
Dedicated to Miss Mary Jane Burdett

OPUS 40

Fernando Sor
Edited by Brian Jeffery

INTRODUCTION

⑥ = D **Andante moderato**



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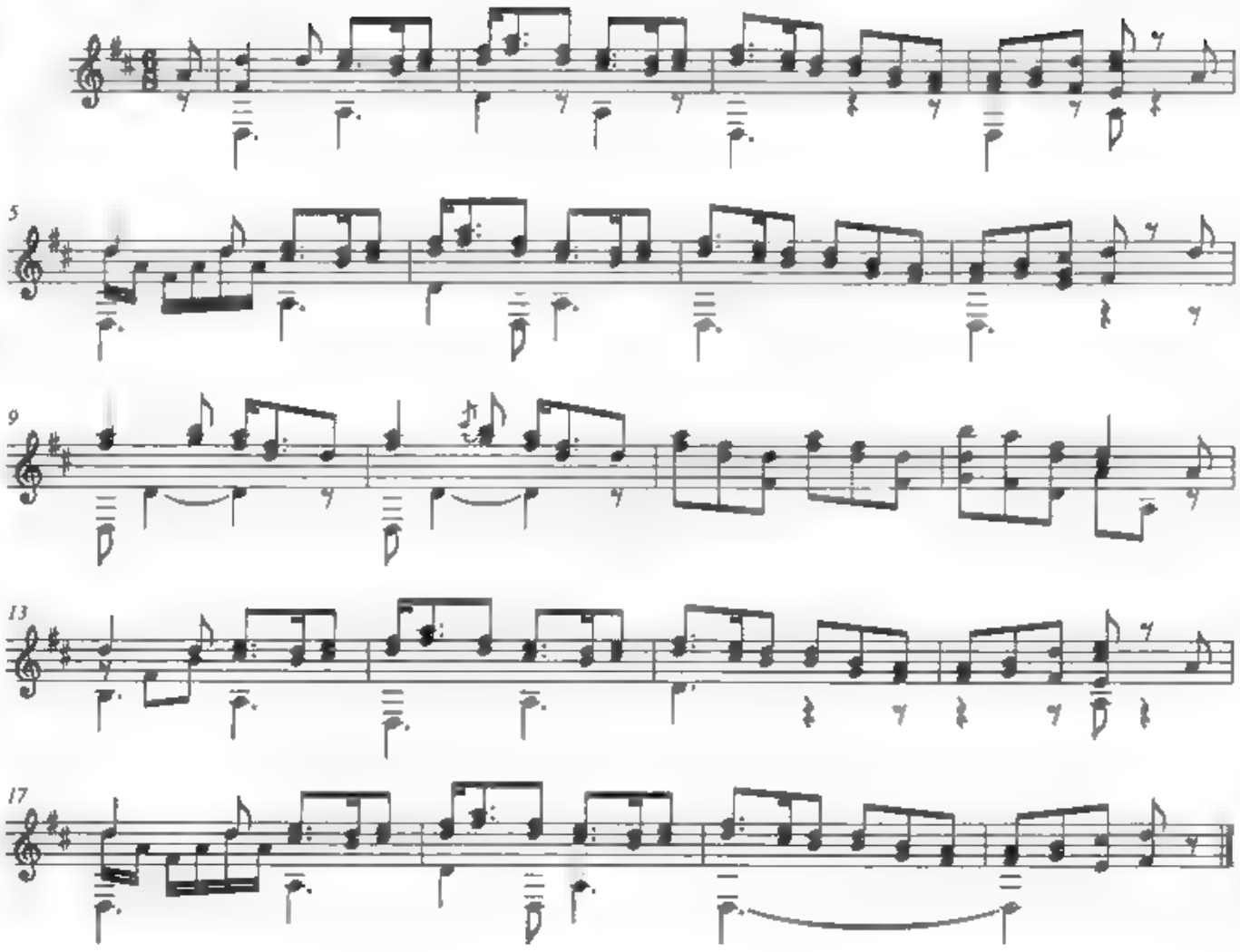
THEME



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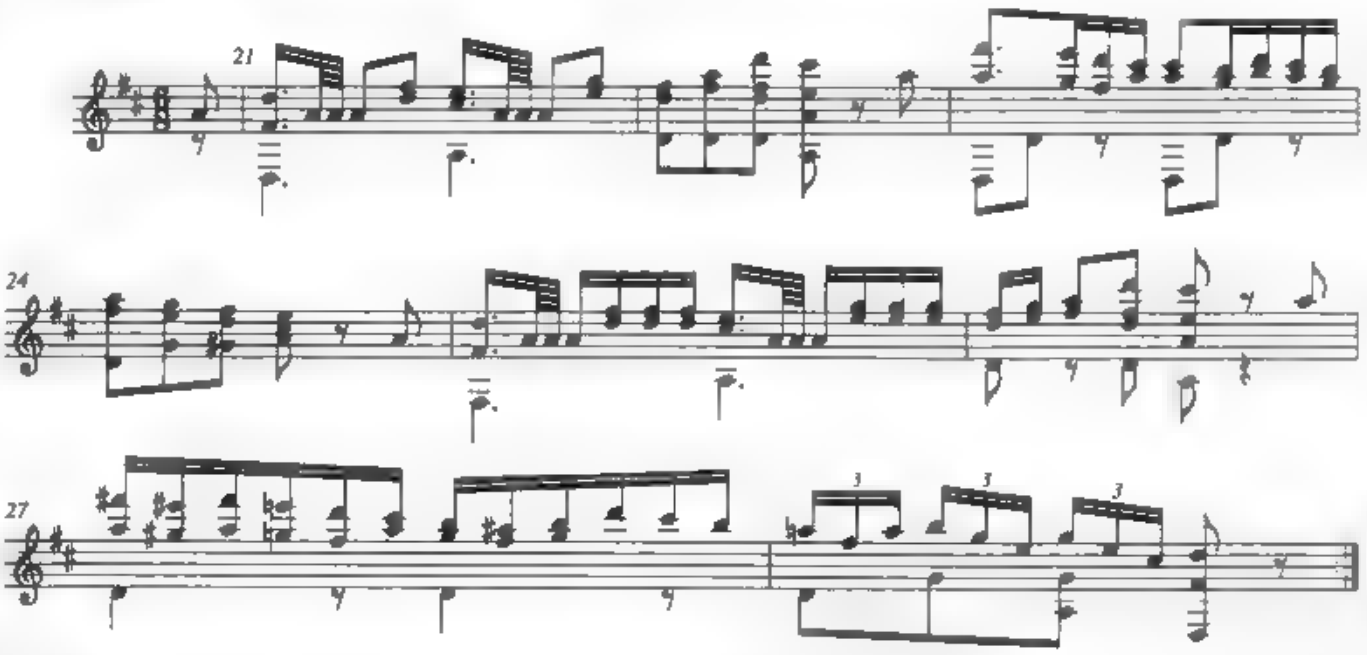

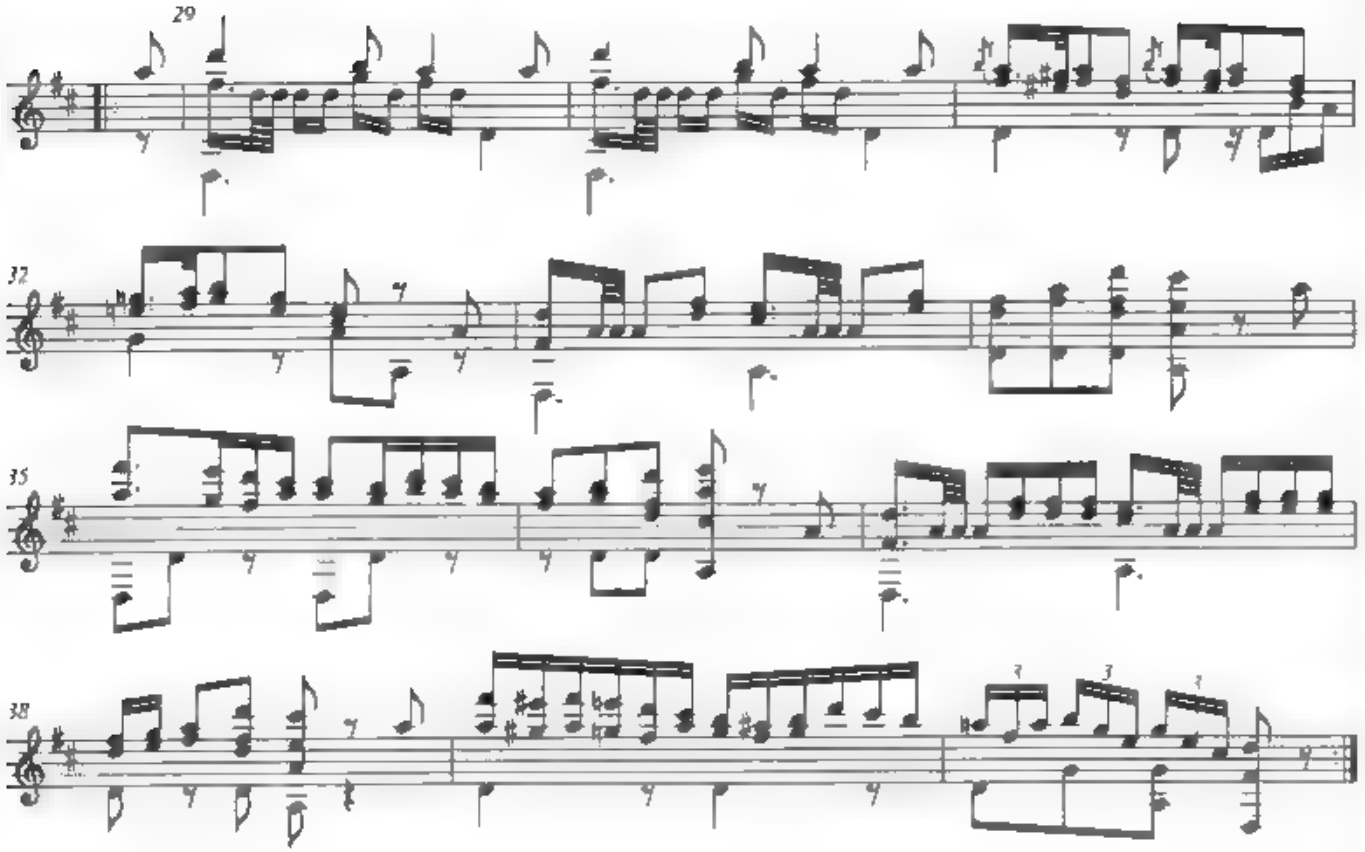

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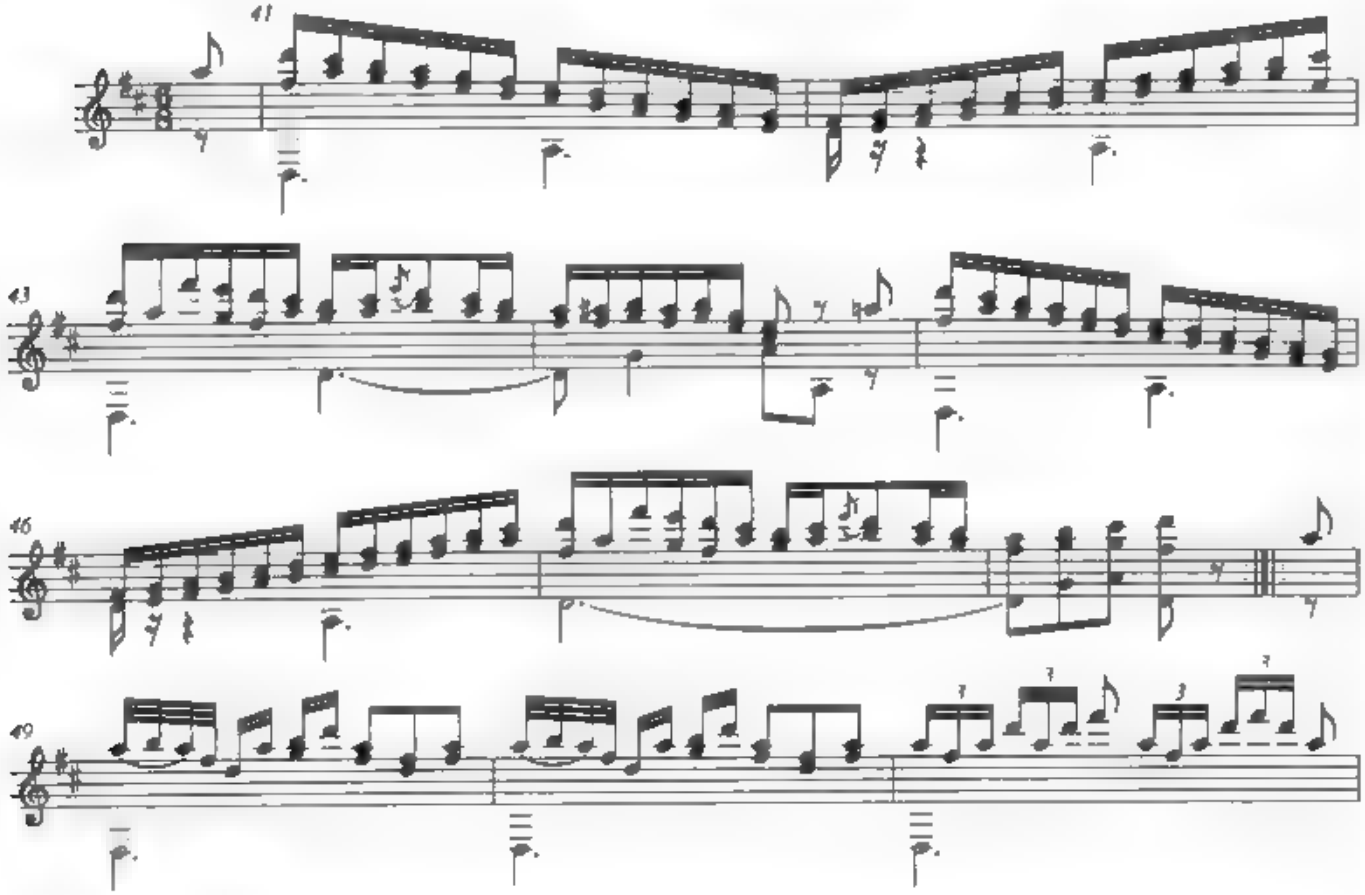

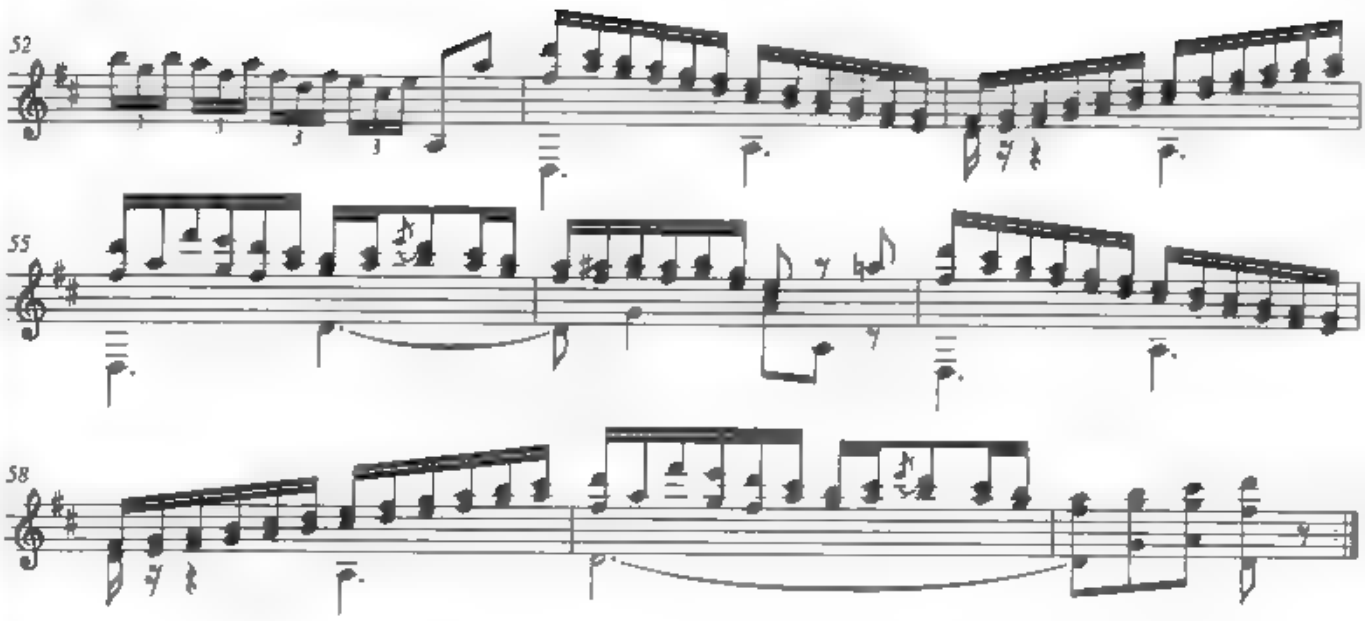

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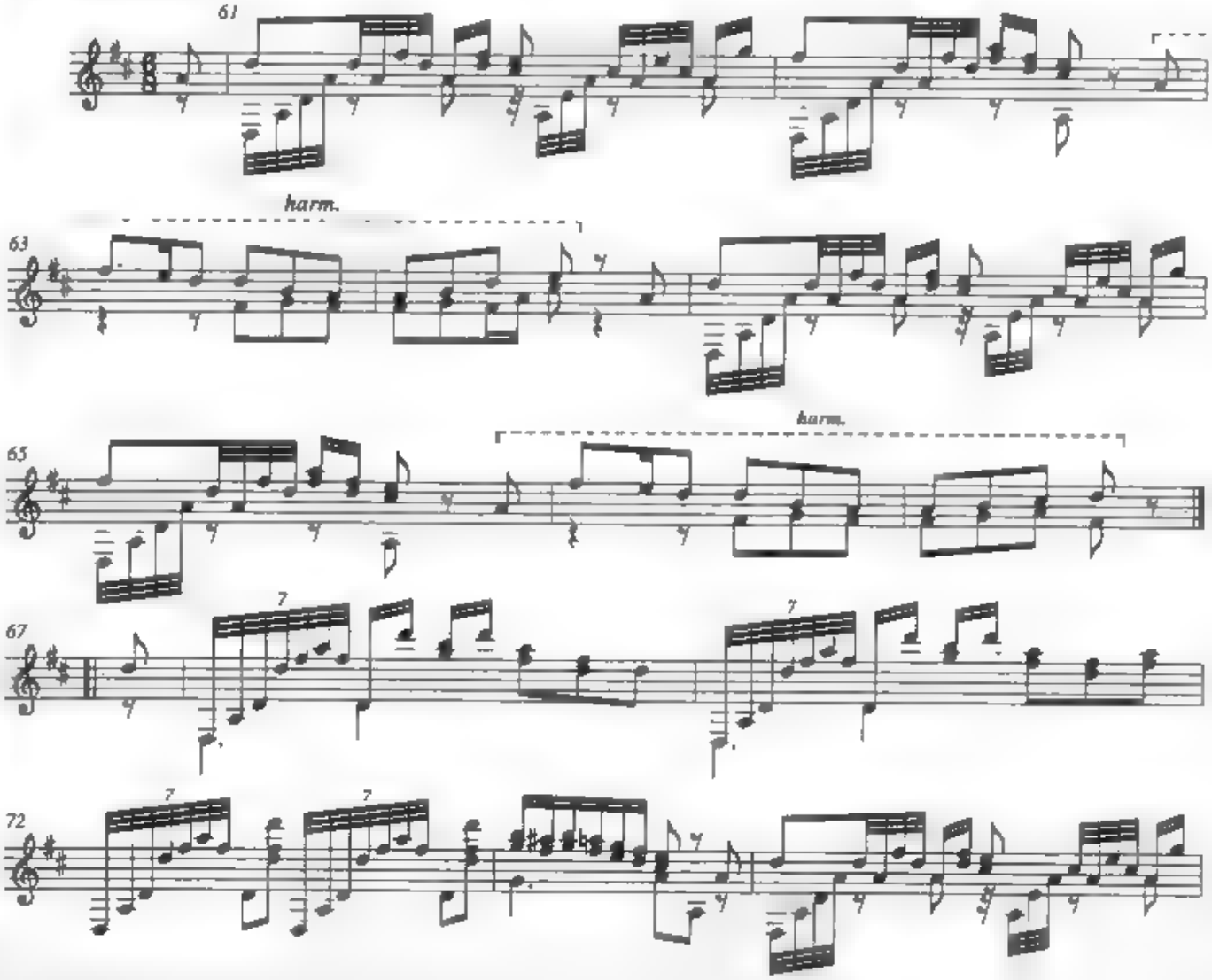
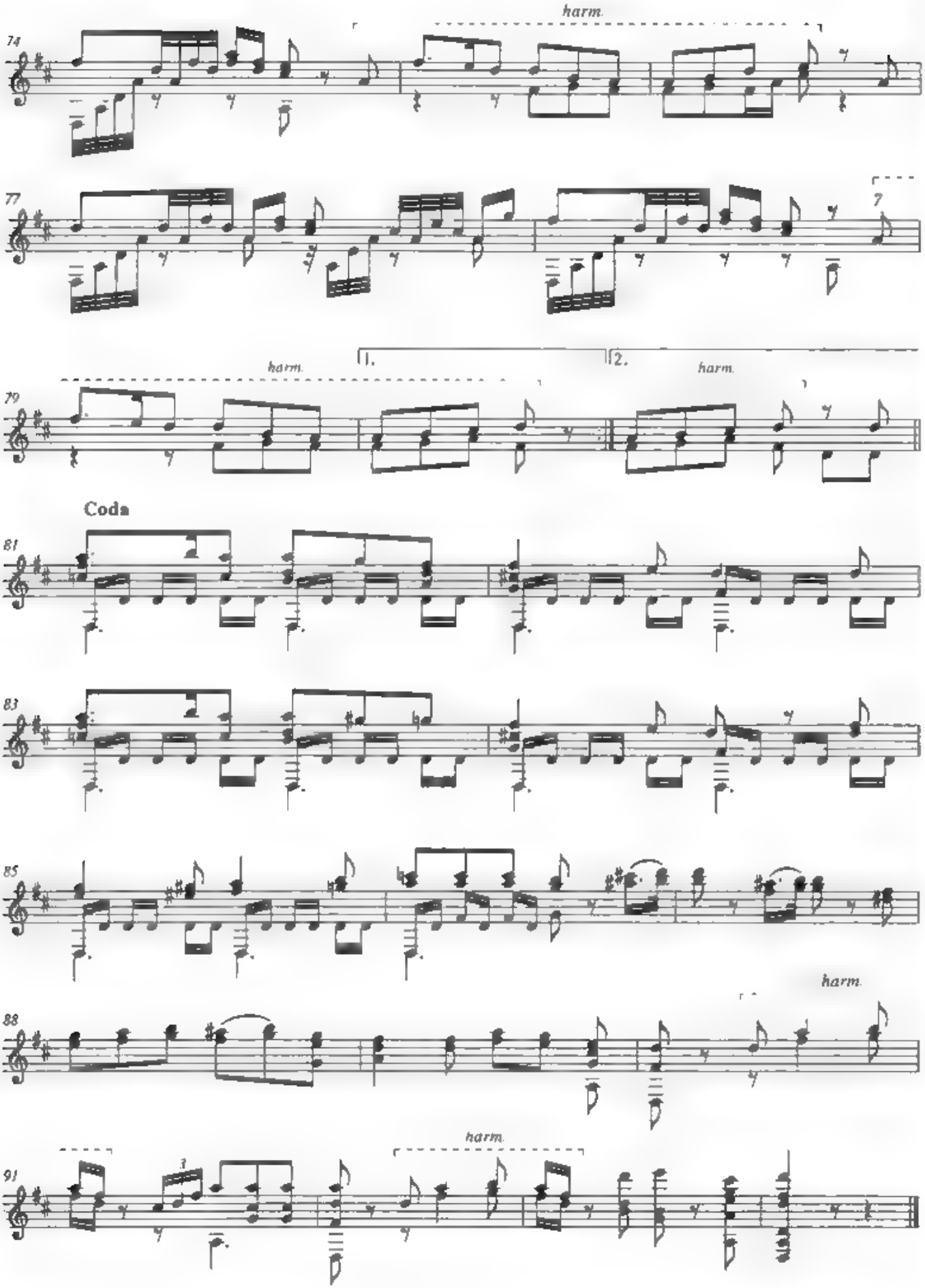
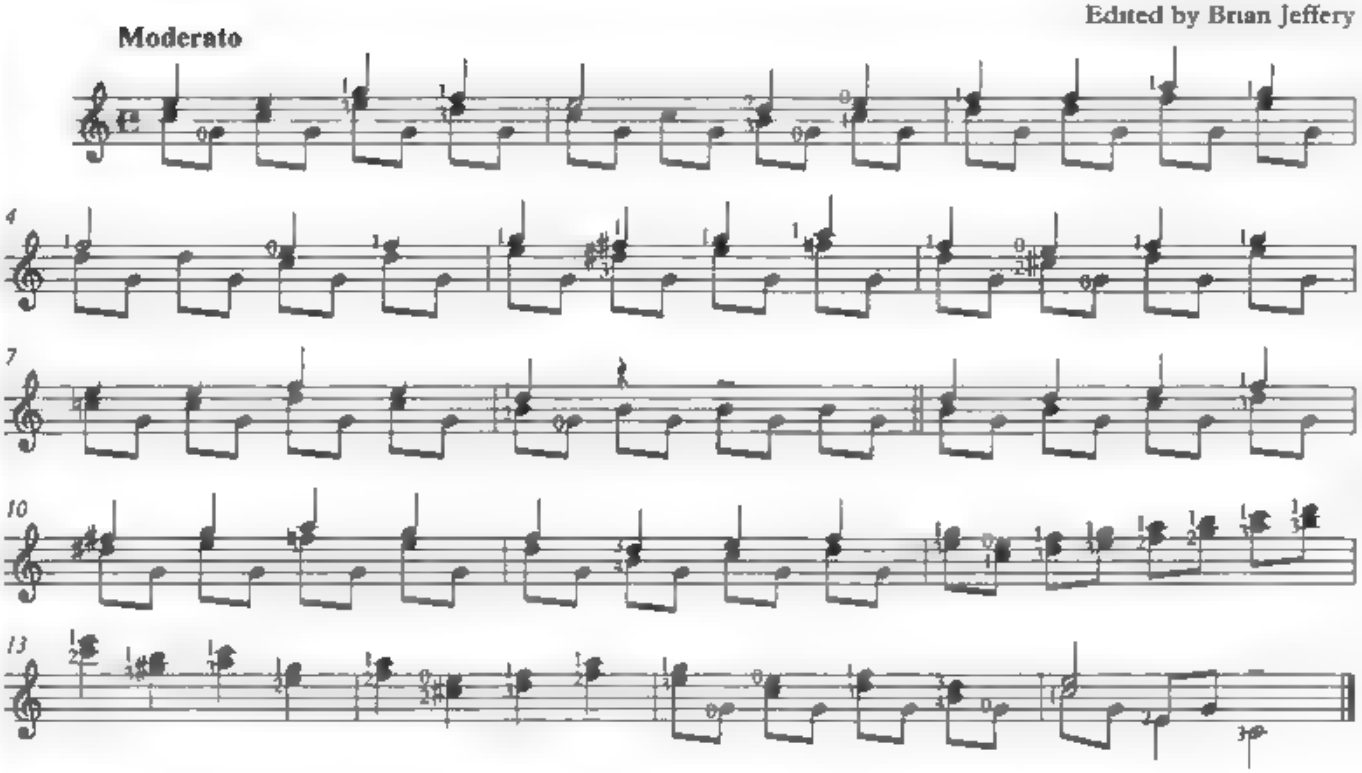



harm.
74
77
7
harm.
1.
2.
harm.
79
Coda
81
83
85
harm.
88
harm.
91

EXERCISES FROM THE METHOD
EXERCISES IN THIRDS

1

Fernando Sor
Edited by Brian Jeffery



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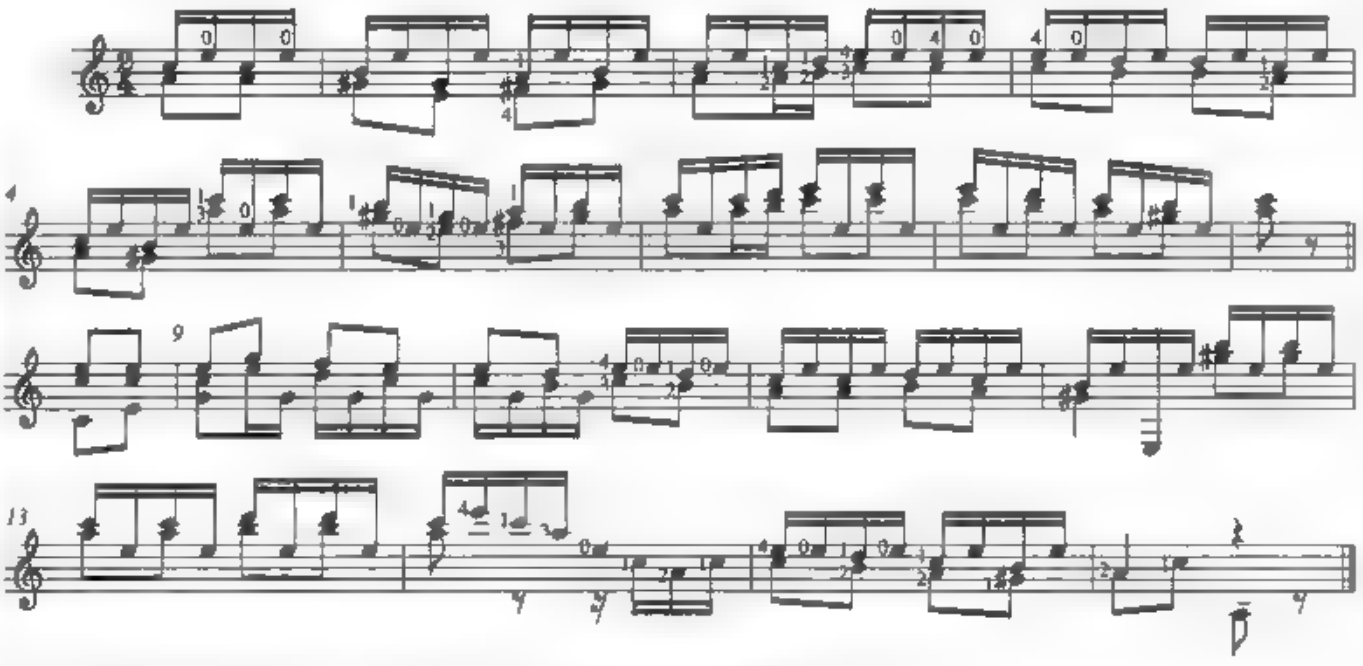

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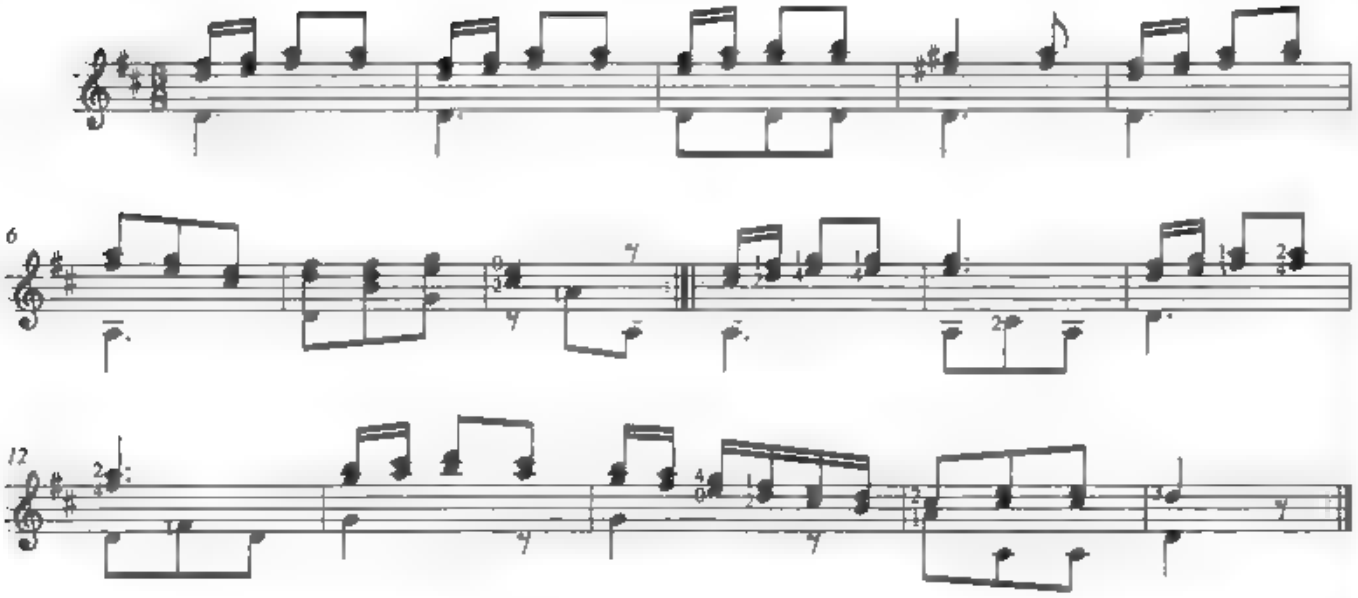
3



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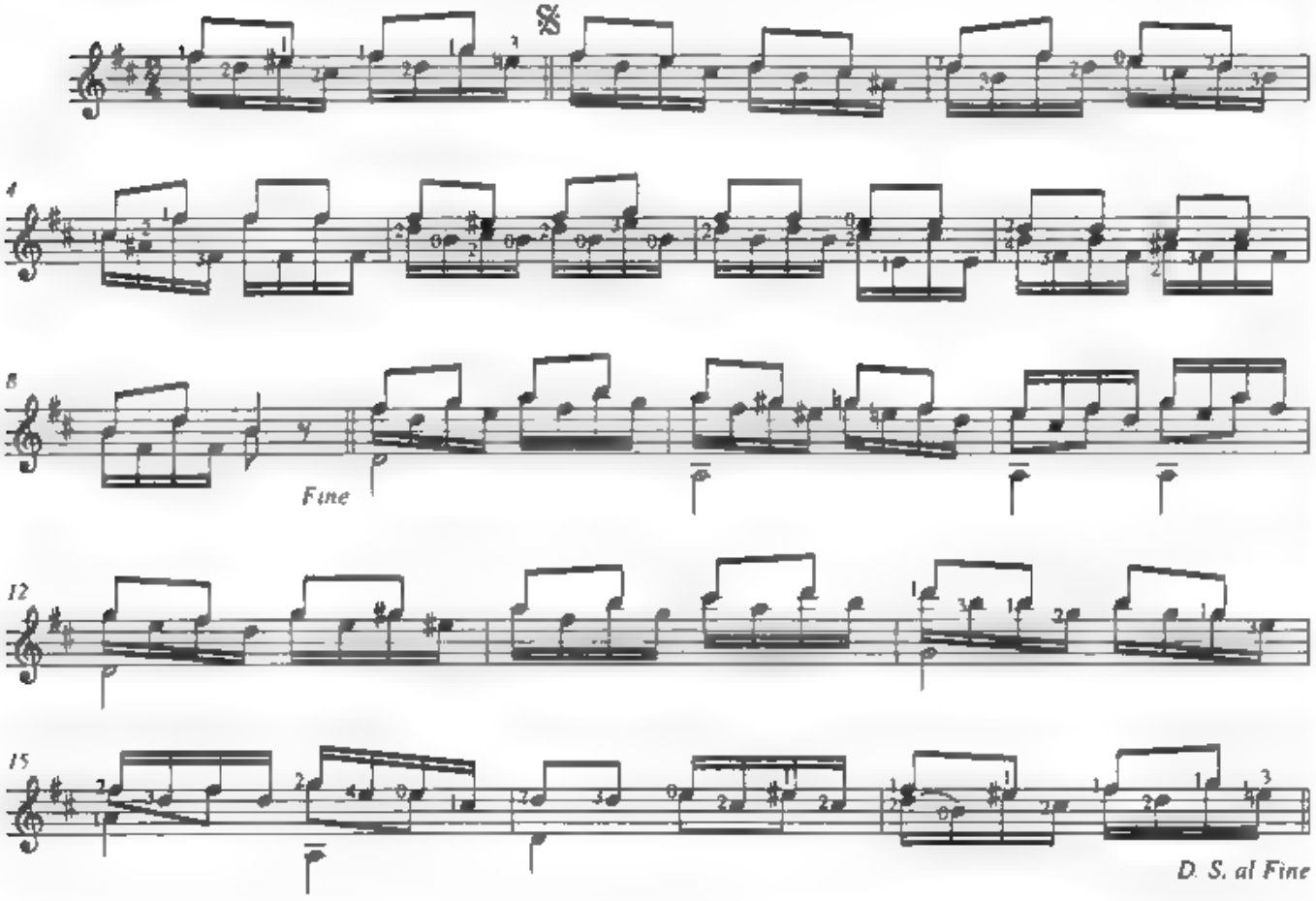

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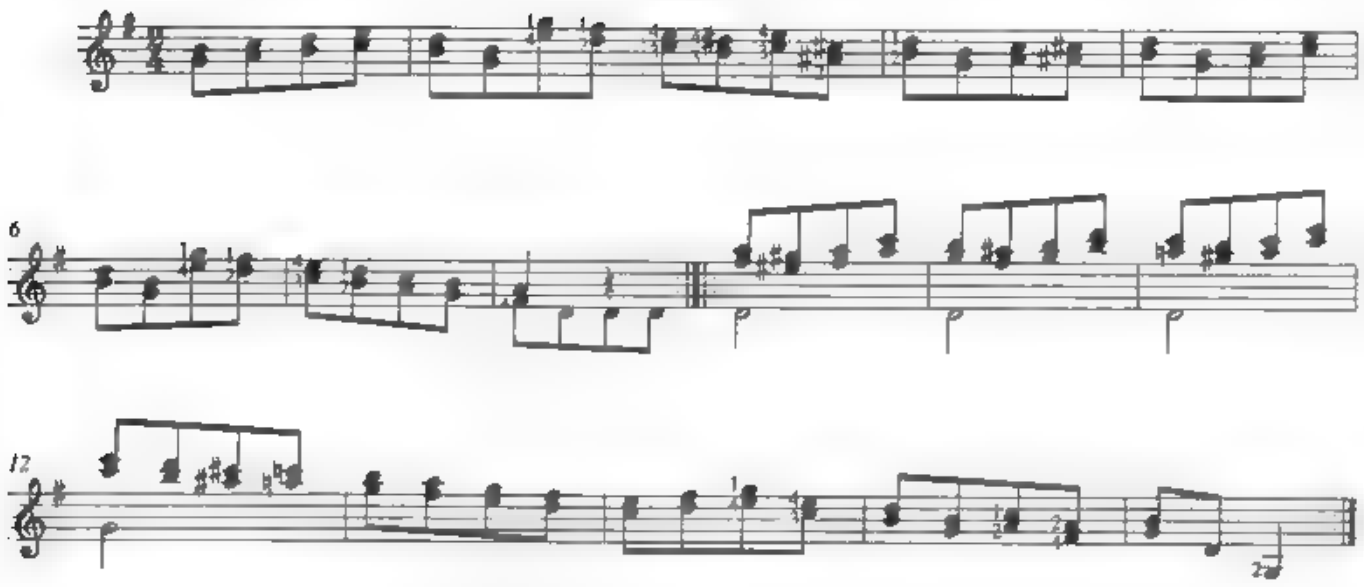

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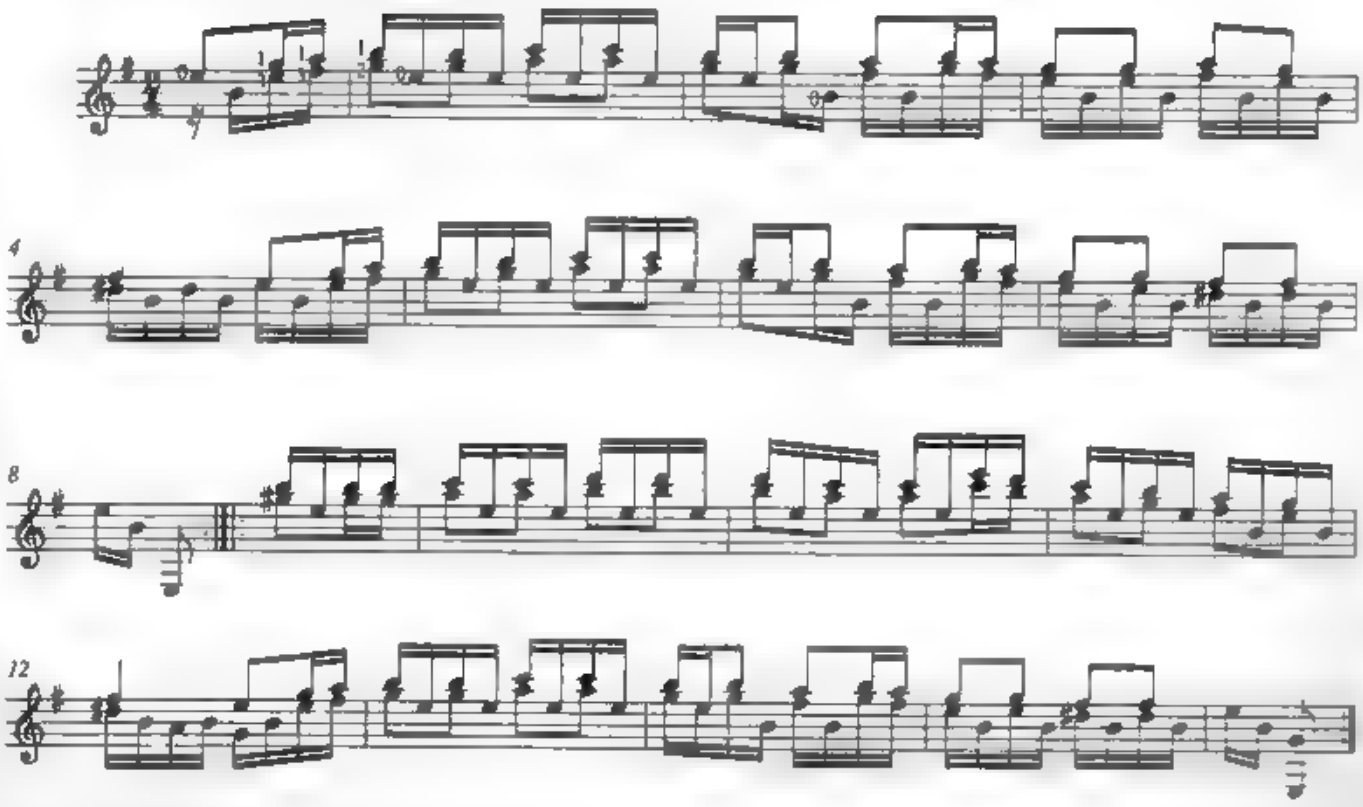
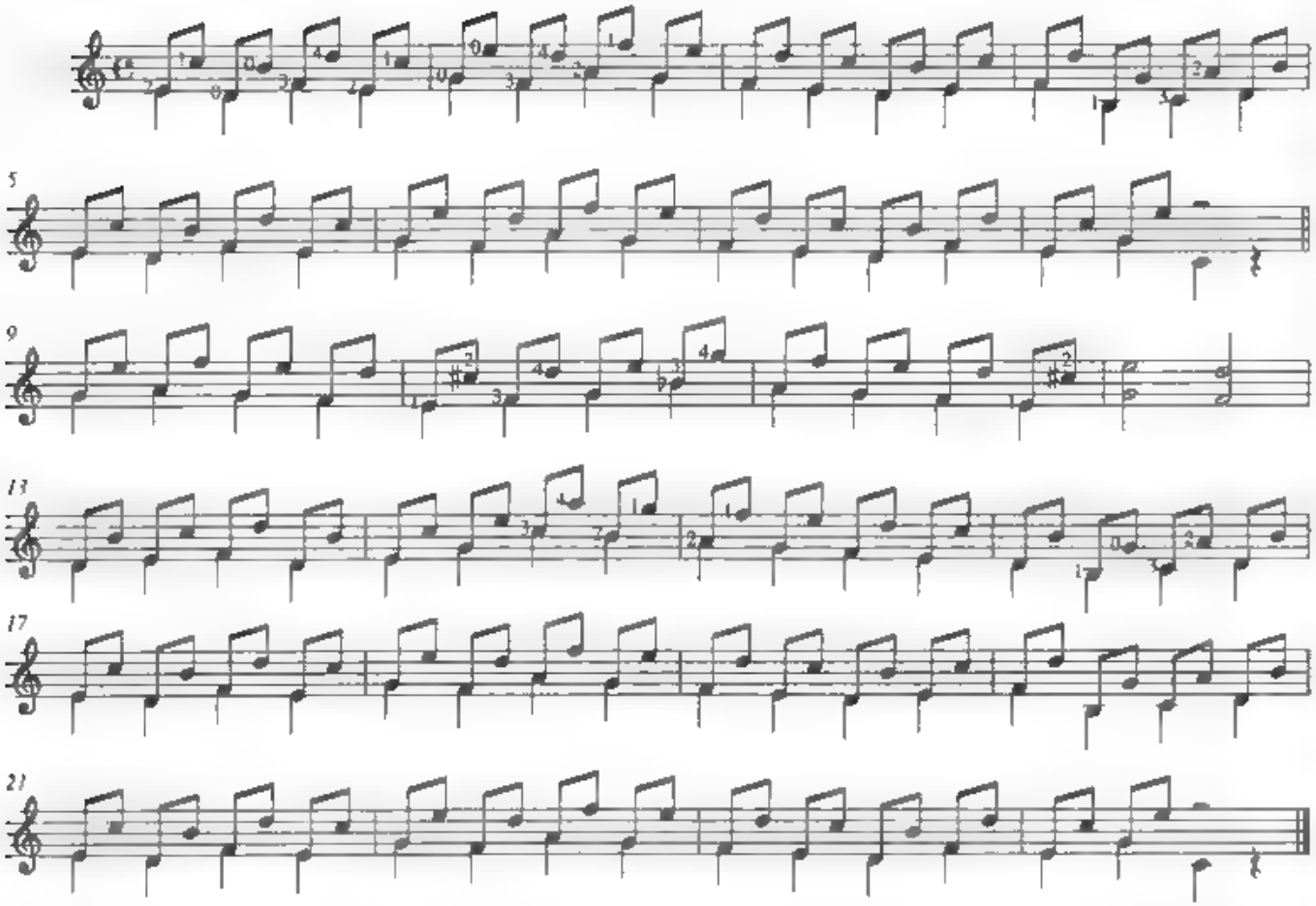


EXERCISES IN SIXTHS

1



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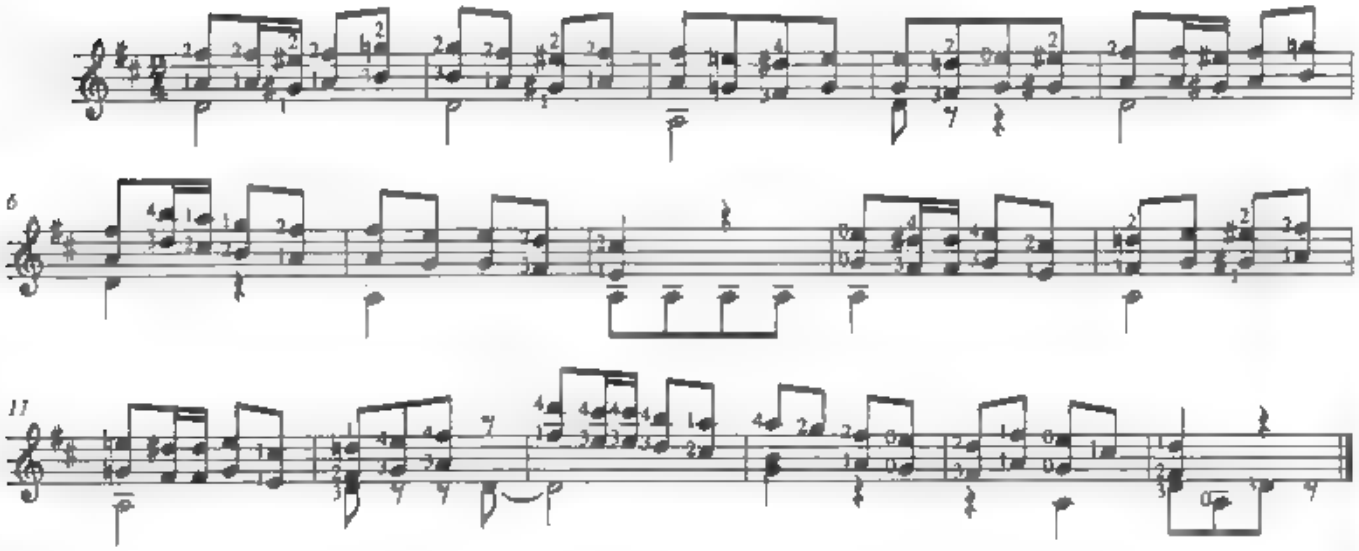

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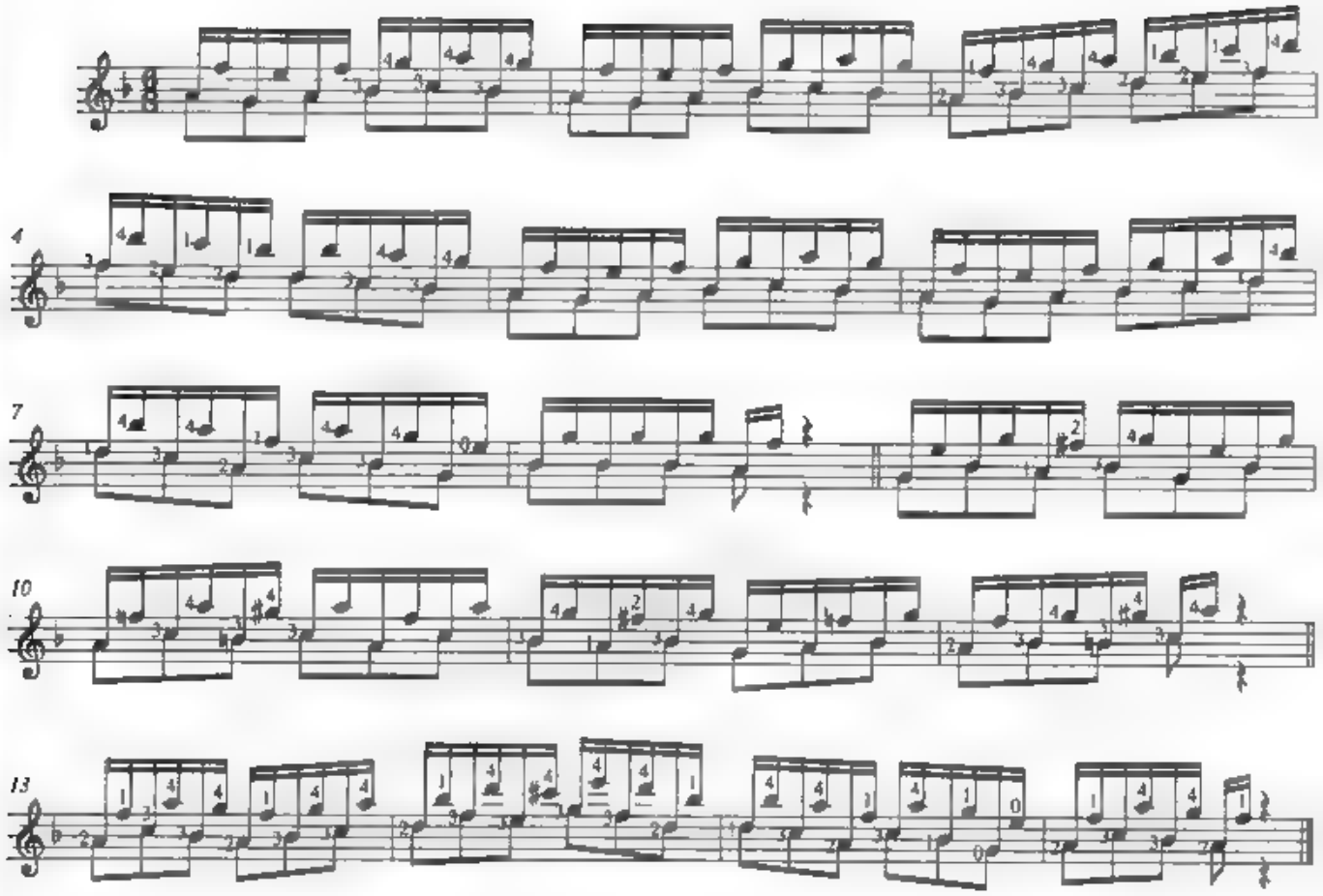

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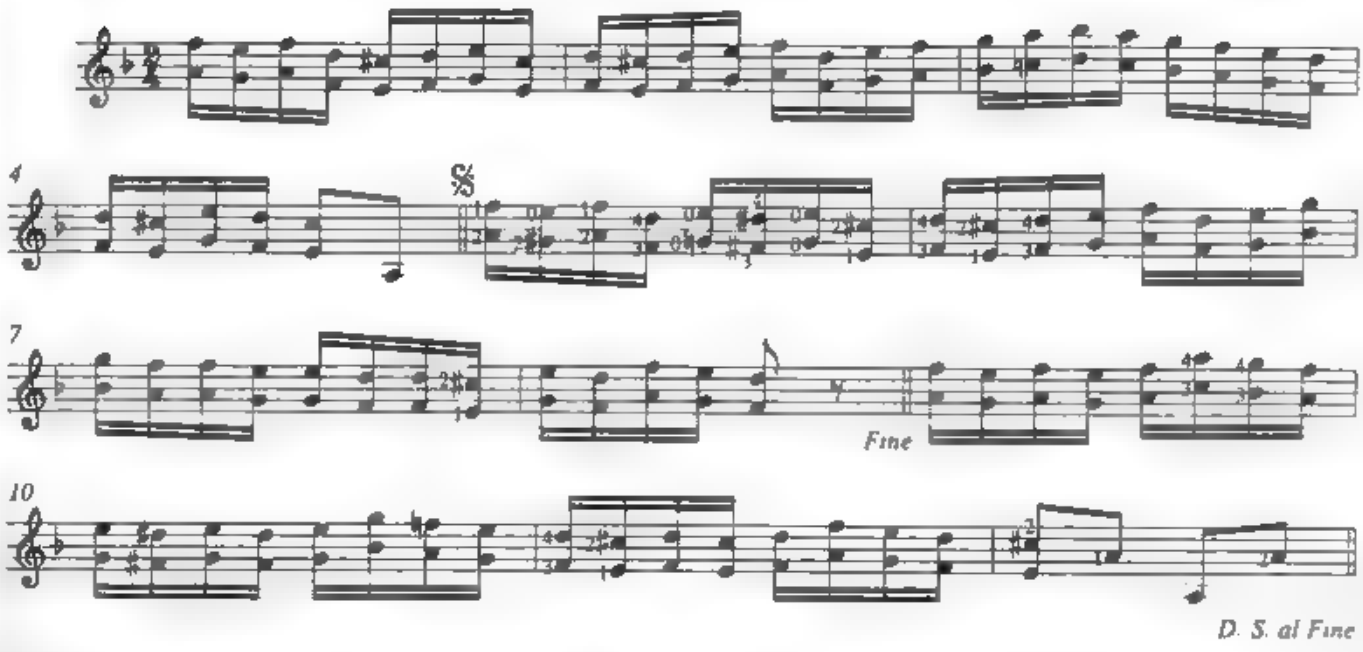

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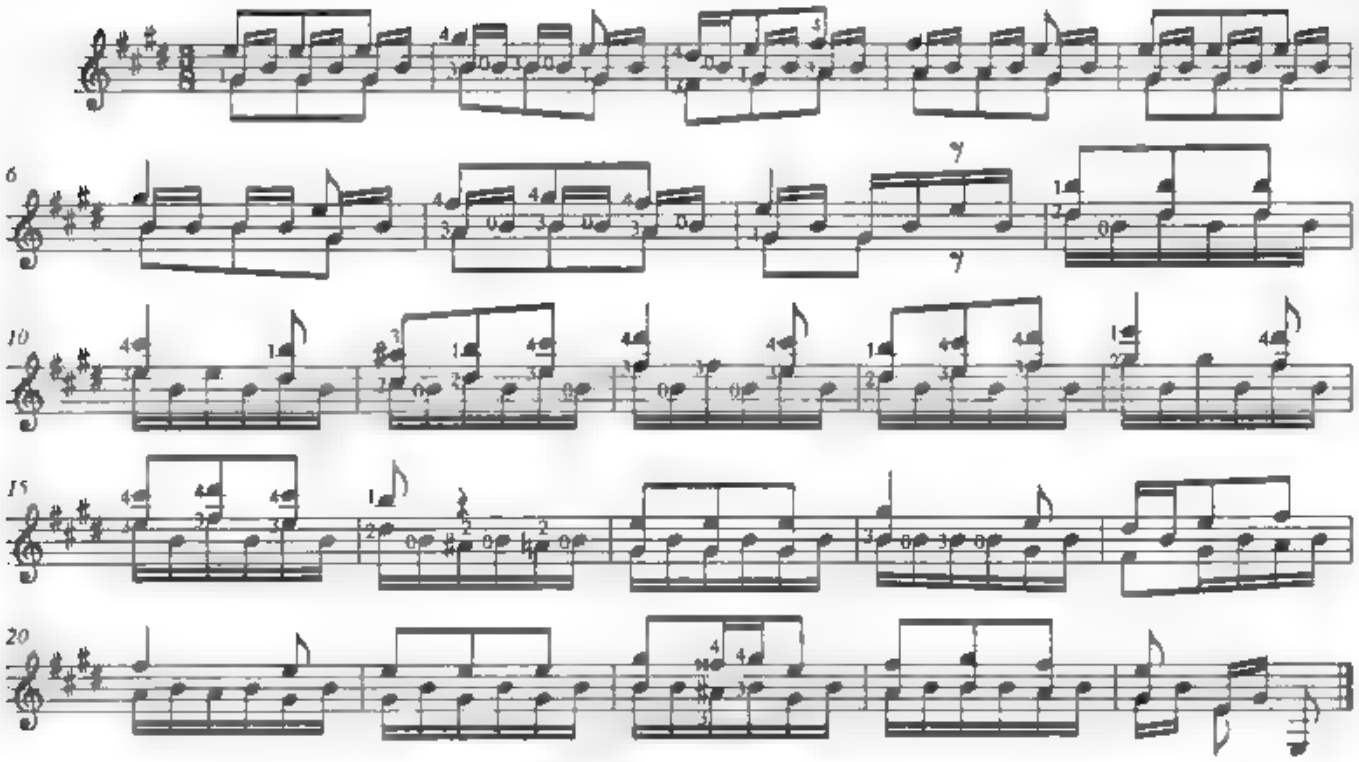

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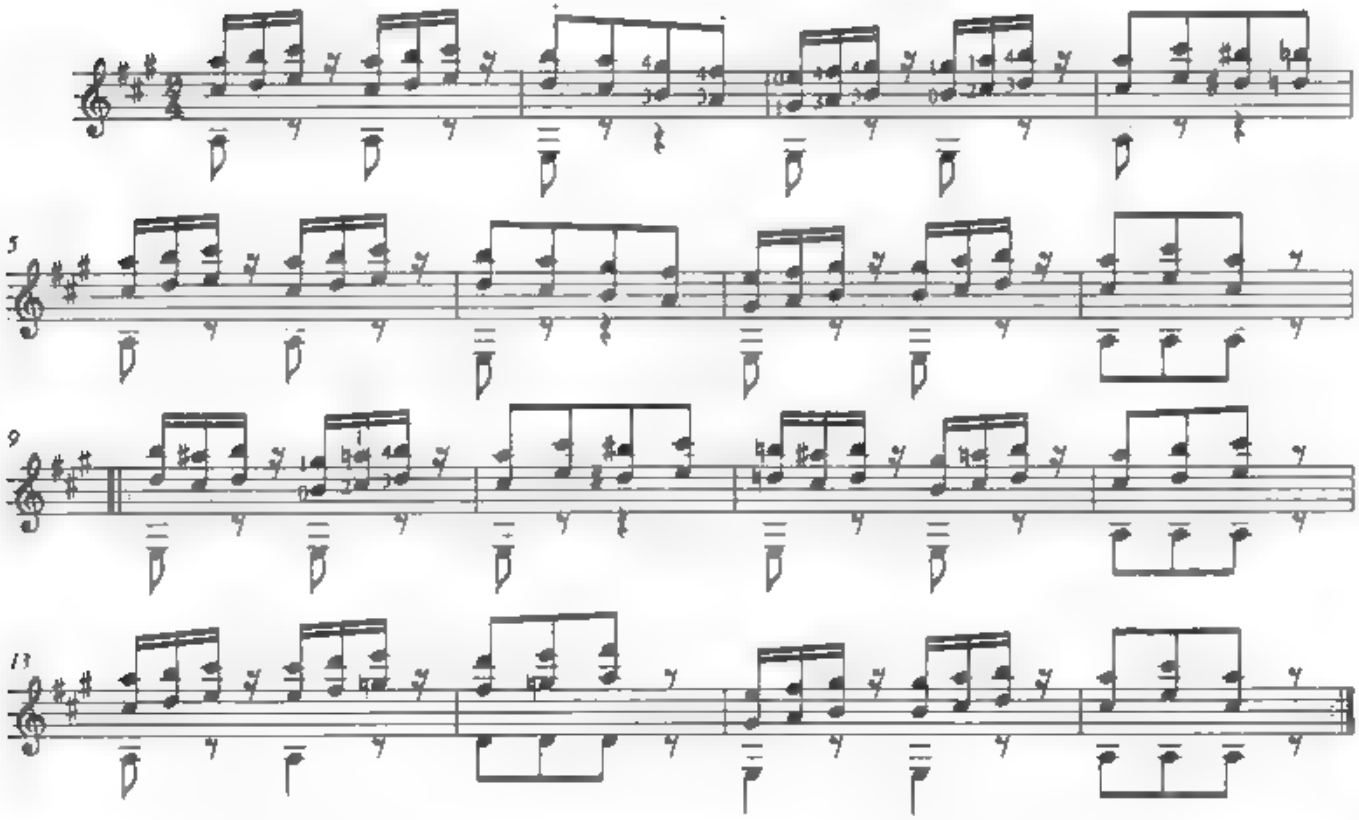
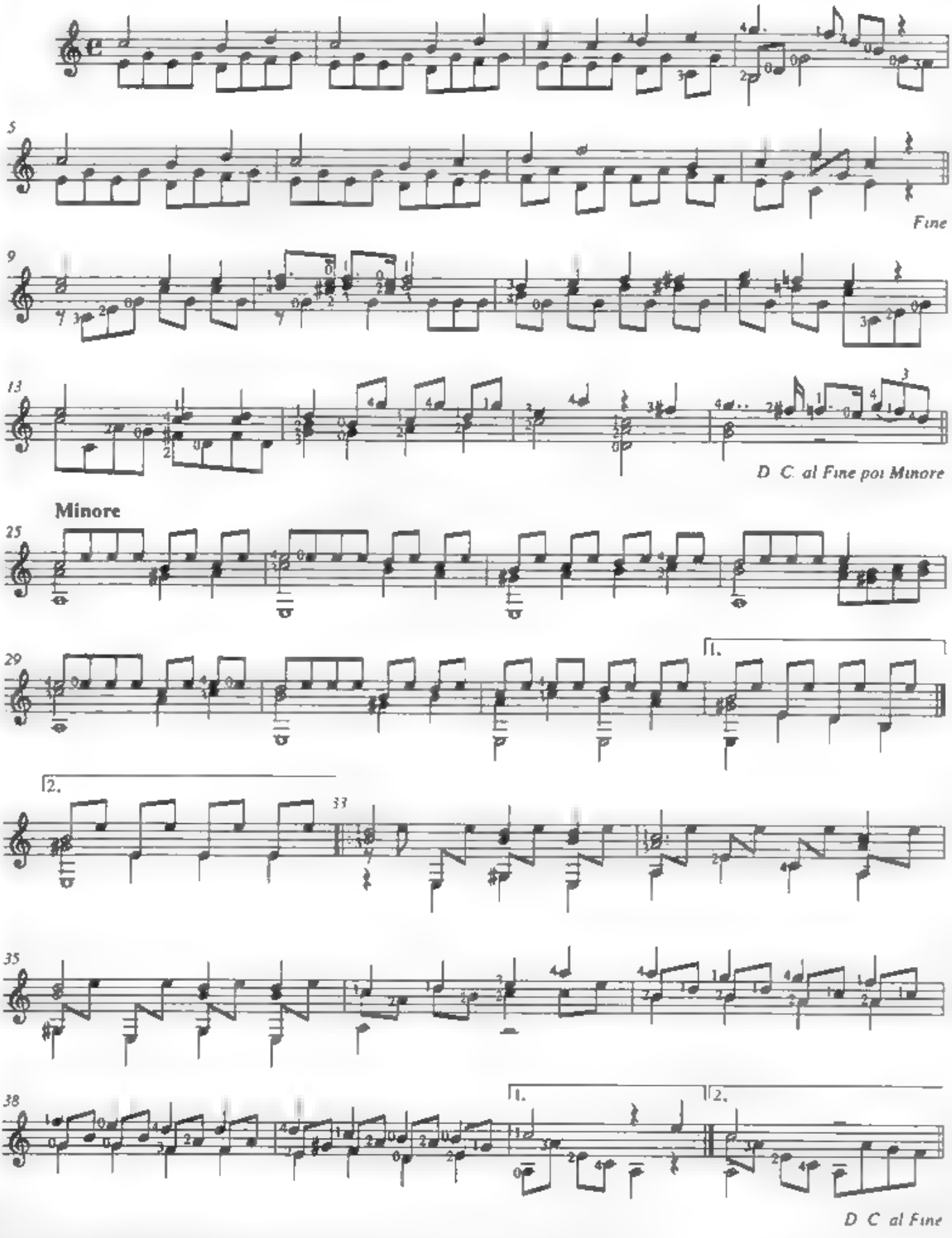


EXERCISE IN THIRDS AND SIXTHS



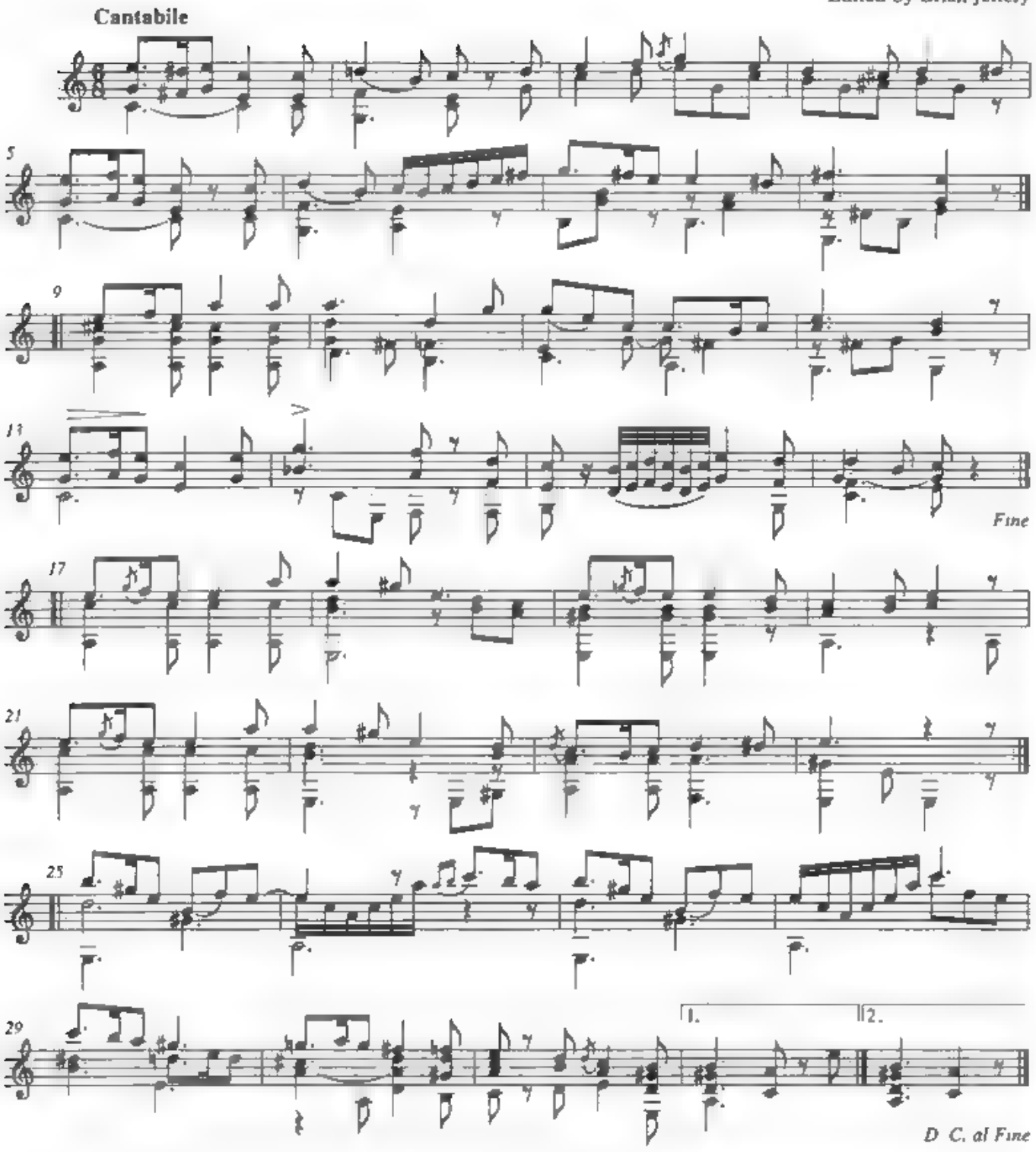
SIX PETITES PIÈCES

Dedicated to Mlle. Houzé

OPUS 42

1

Fernando Sor
Edited by Brian Jeffery



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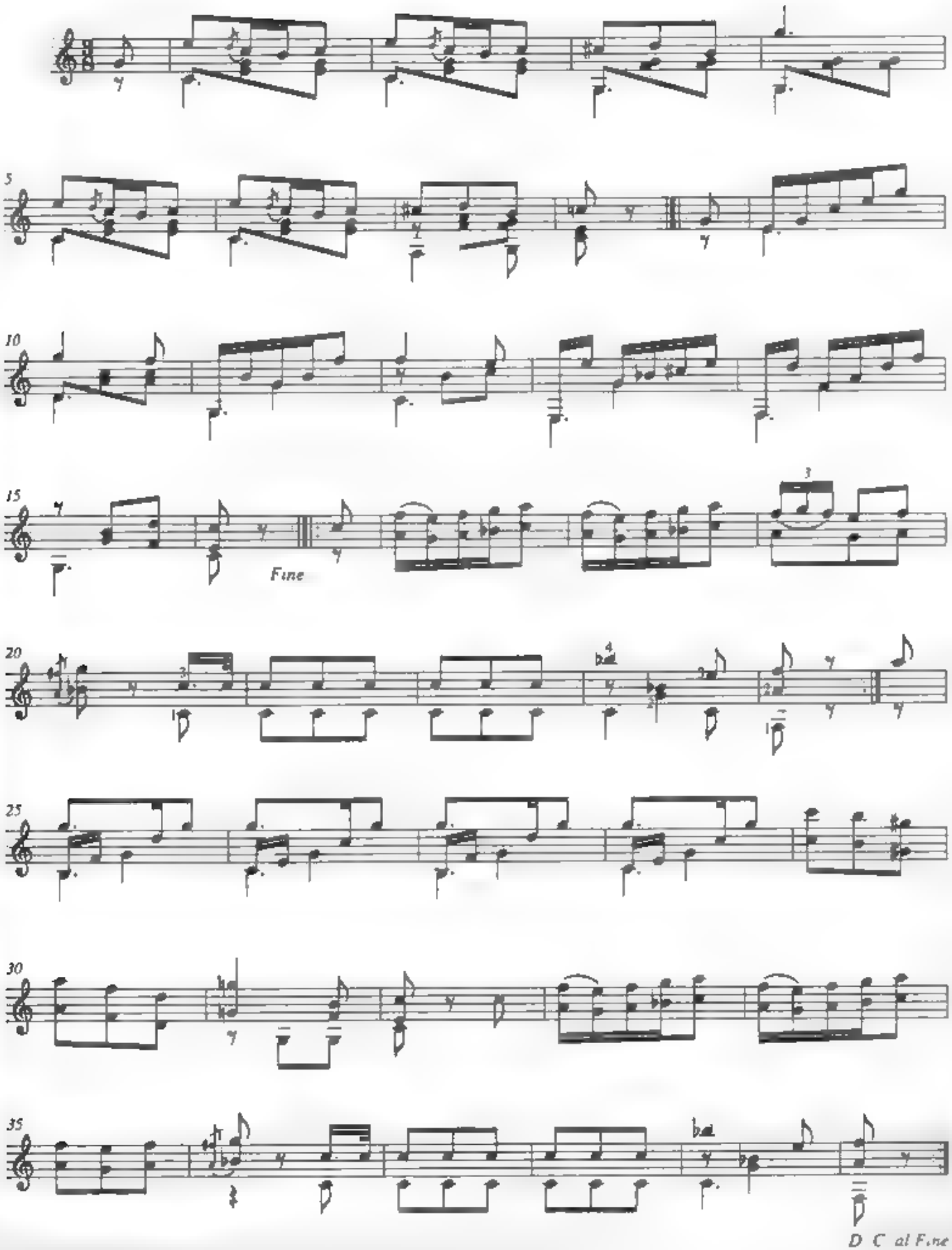

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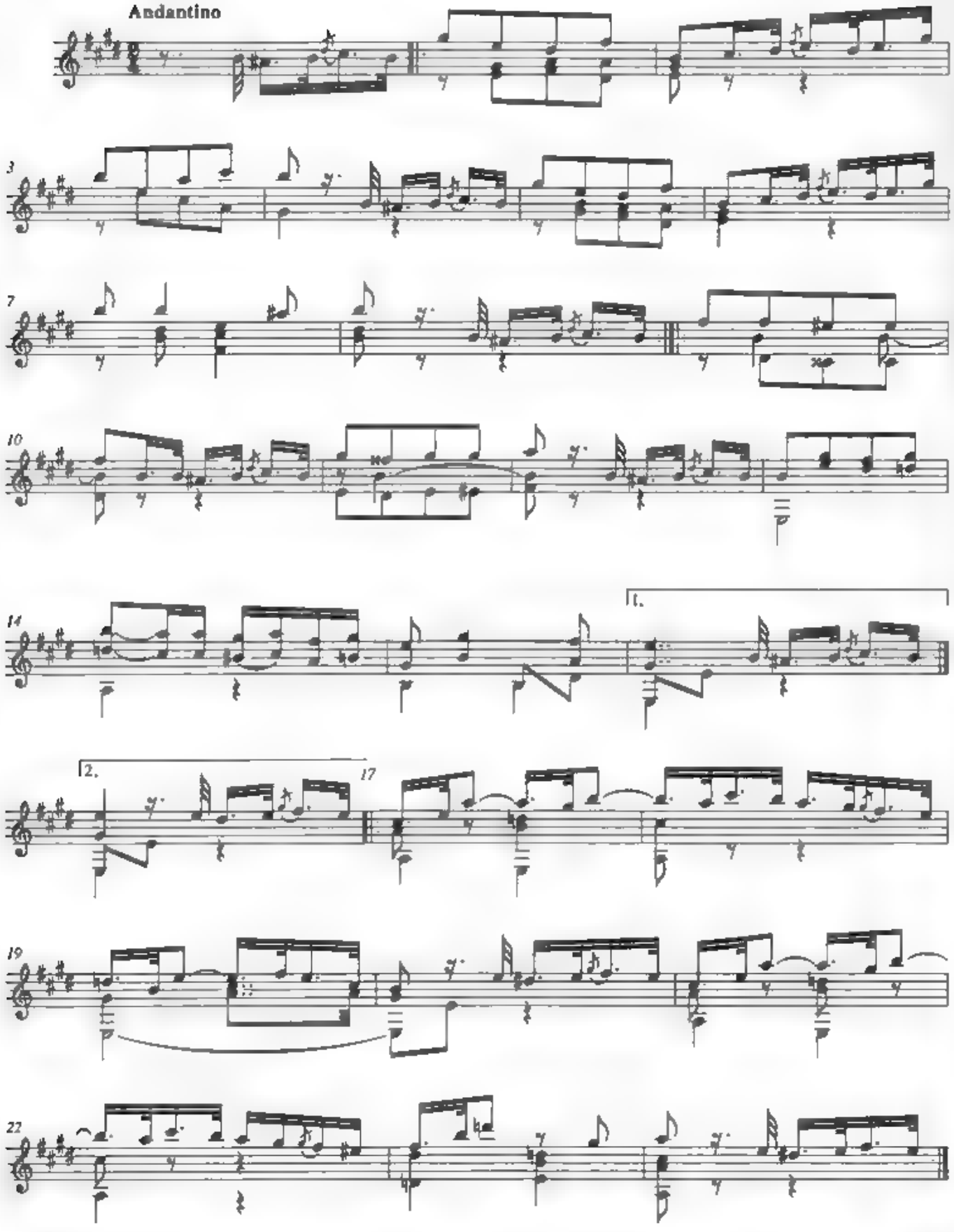

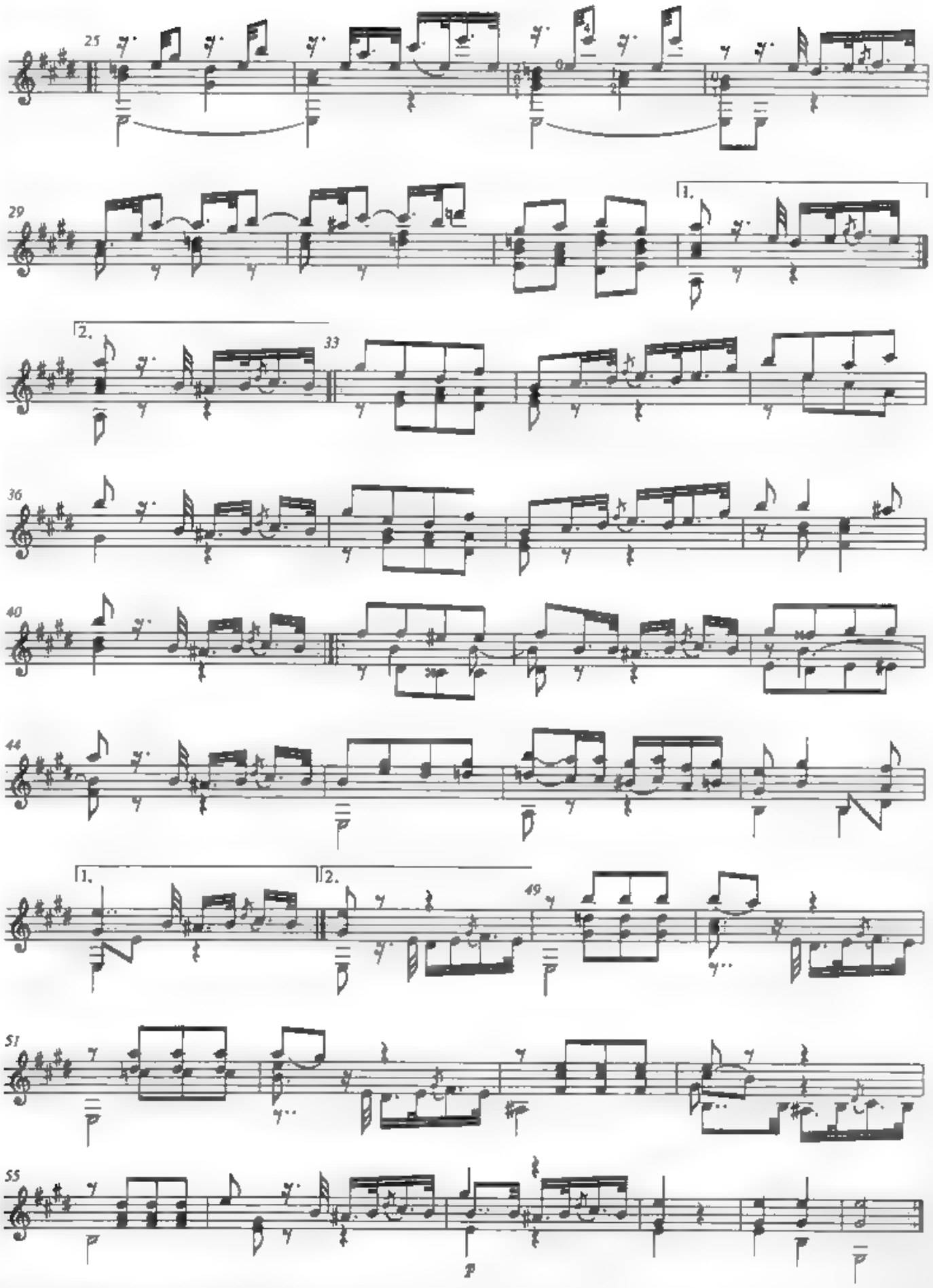
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29
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2.
33
36
40
44
1.
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49
51
55
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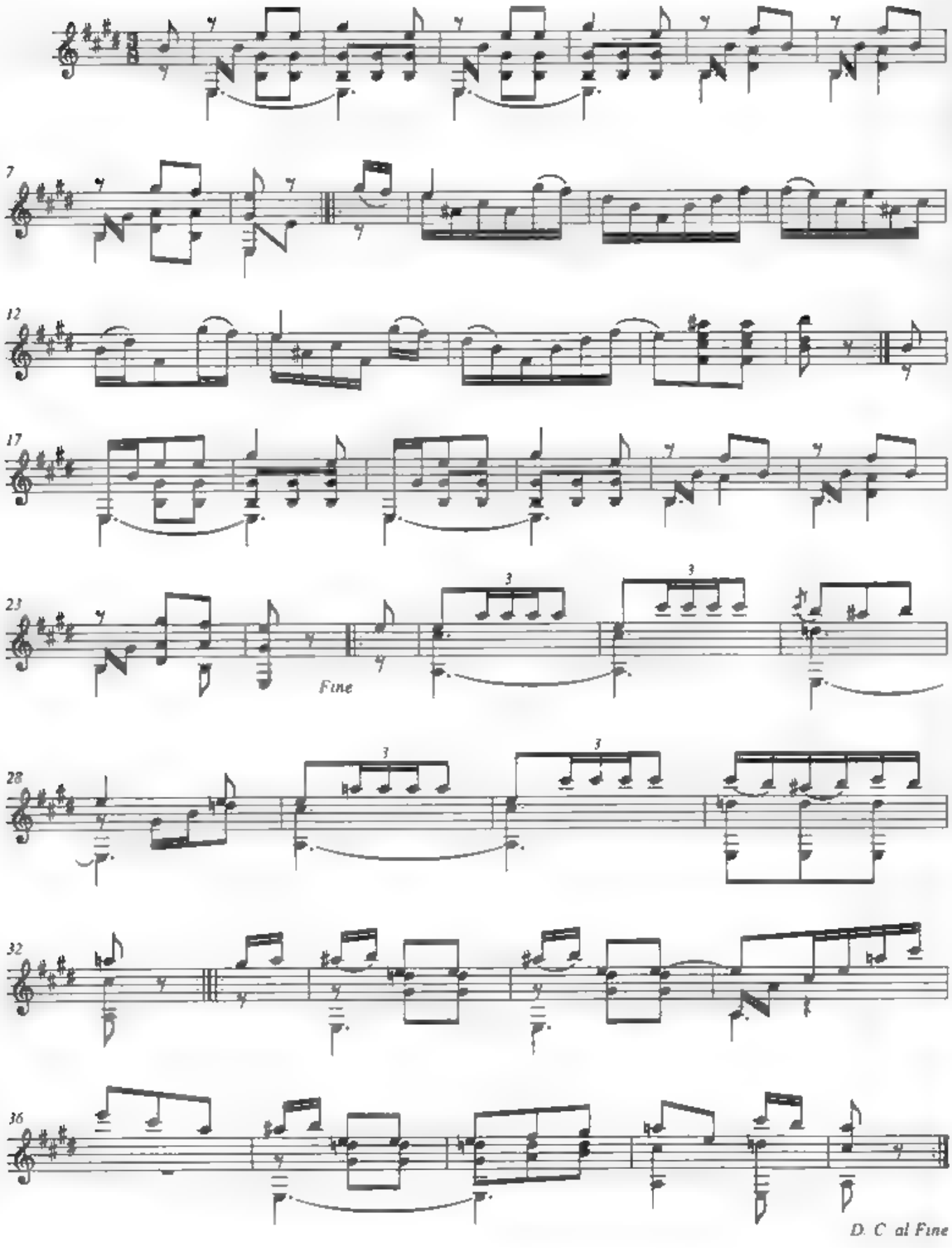

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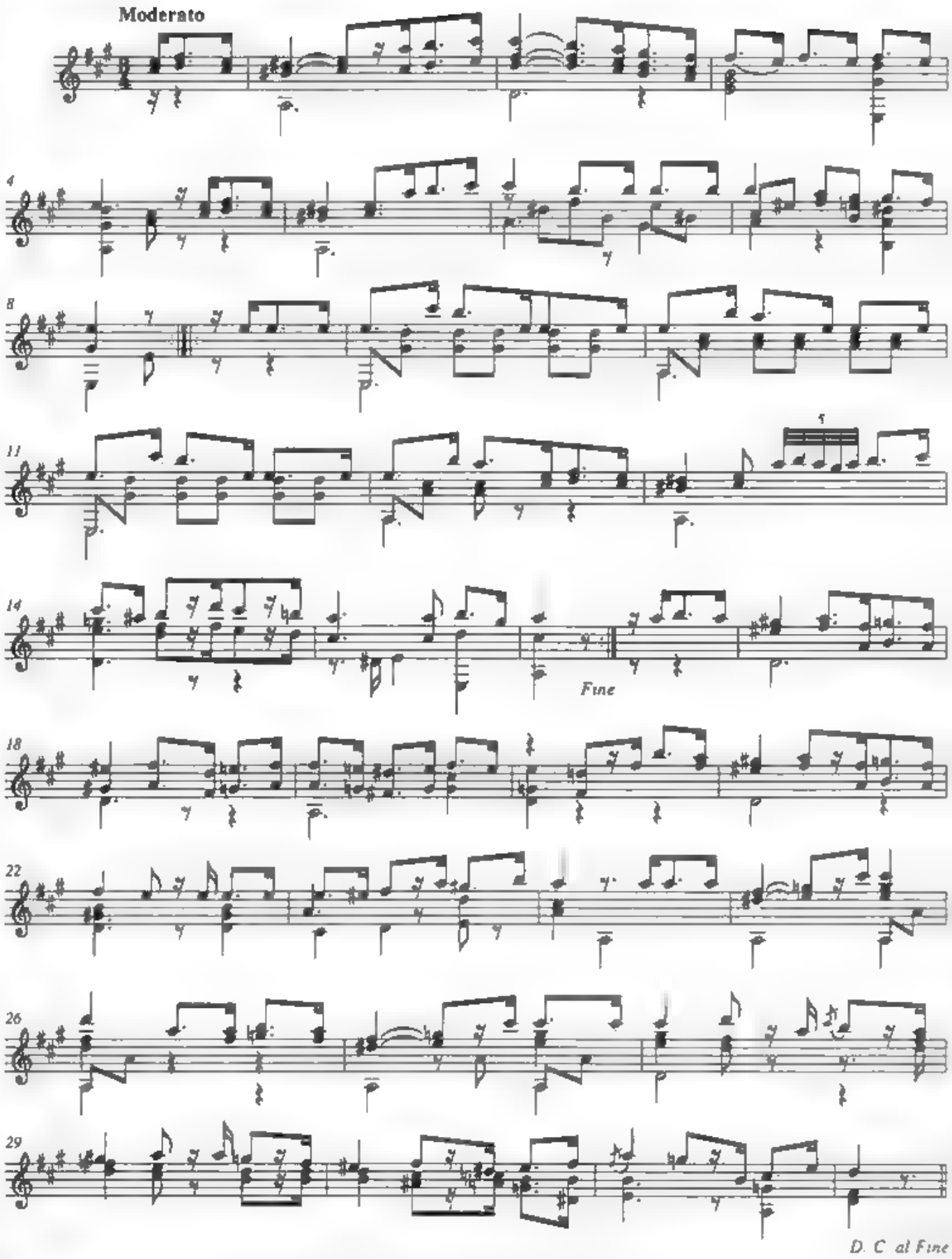

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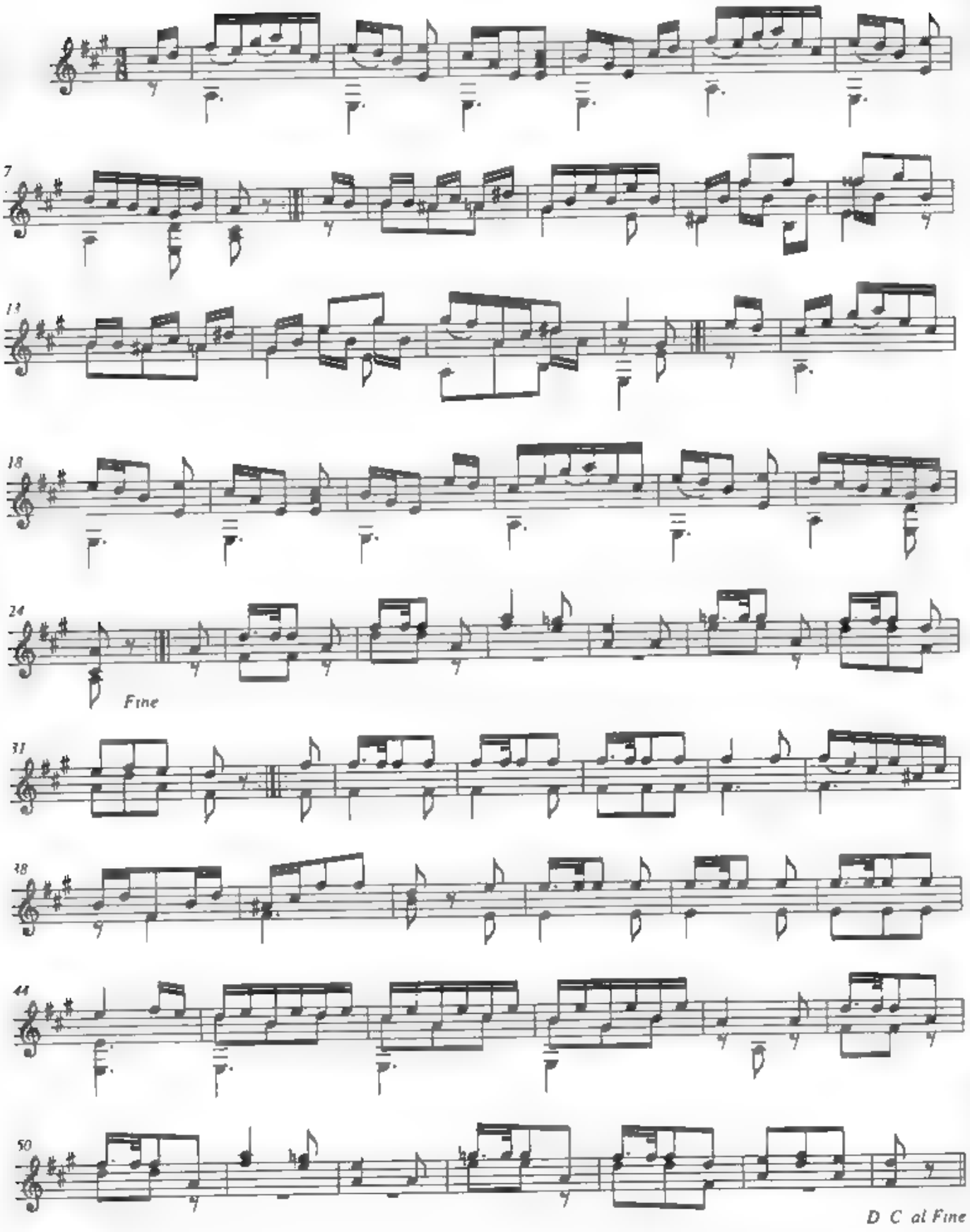


MES ENNUIS

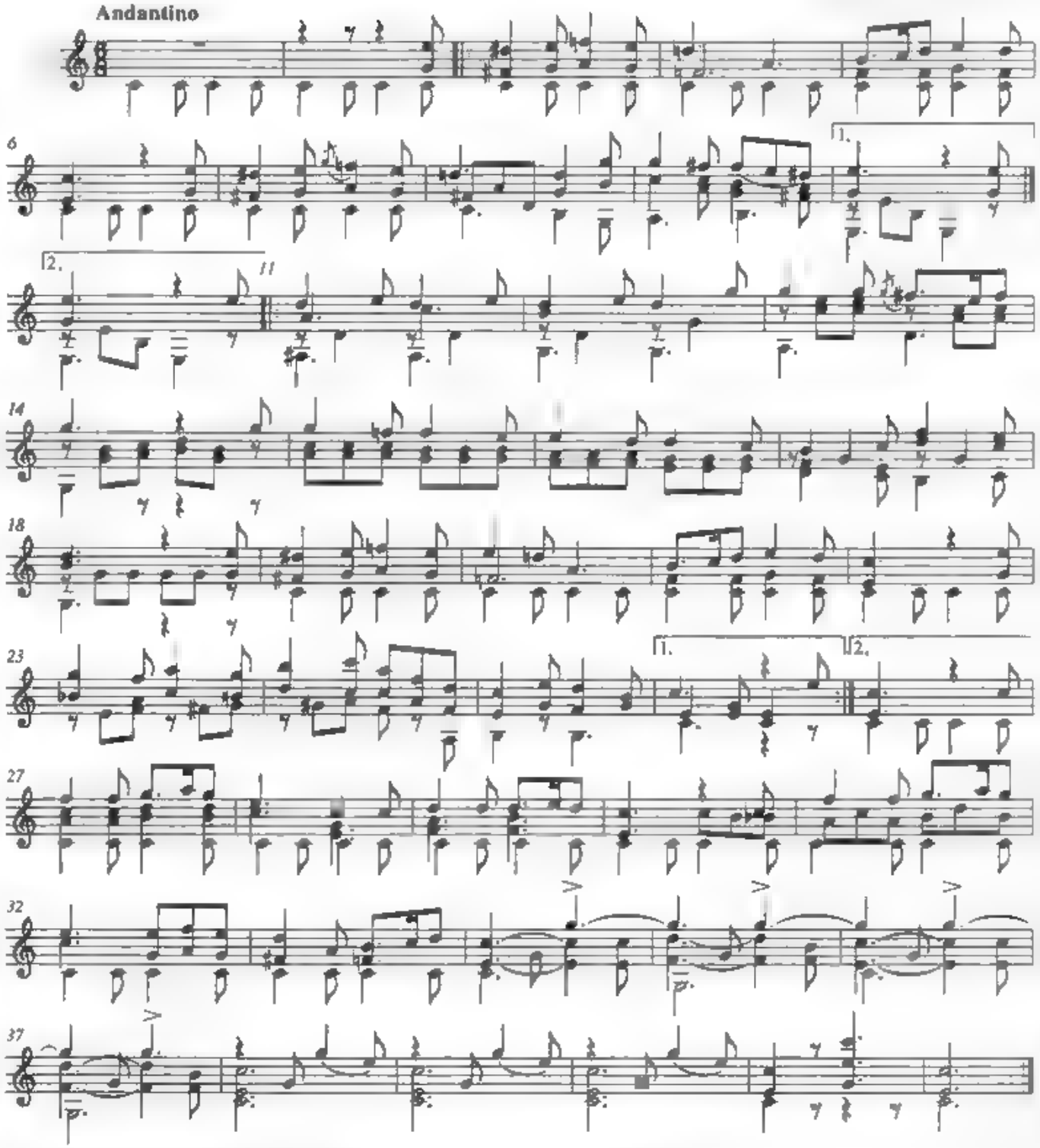
SIX BAGATELLES

Dedicated to anyone who would like them

OPUS 43

1

Fernando Sor
Edited by Brian Jeffery



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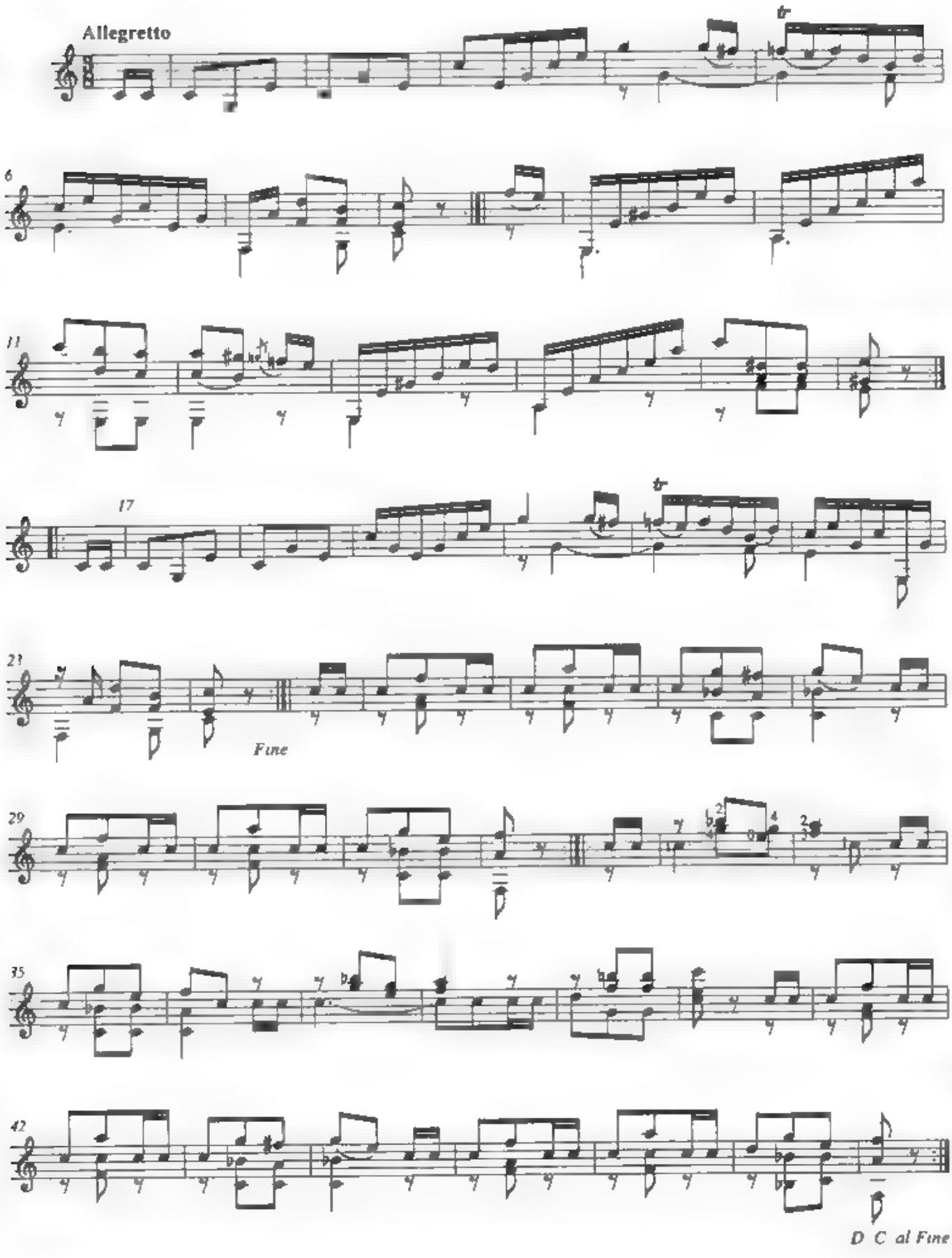
2



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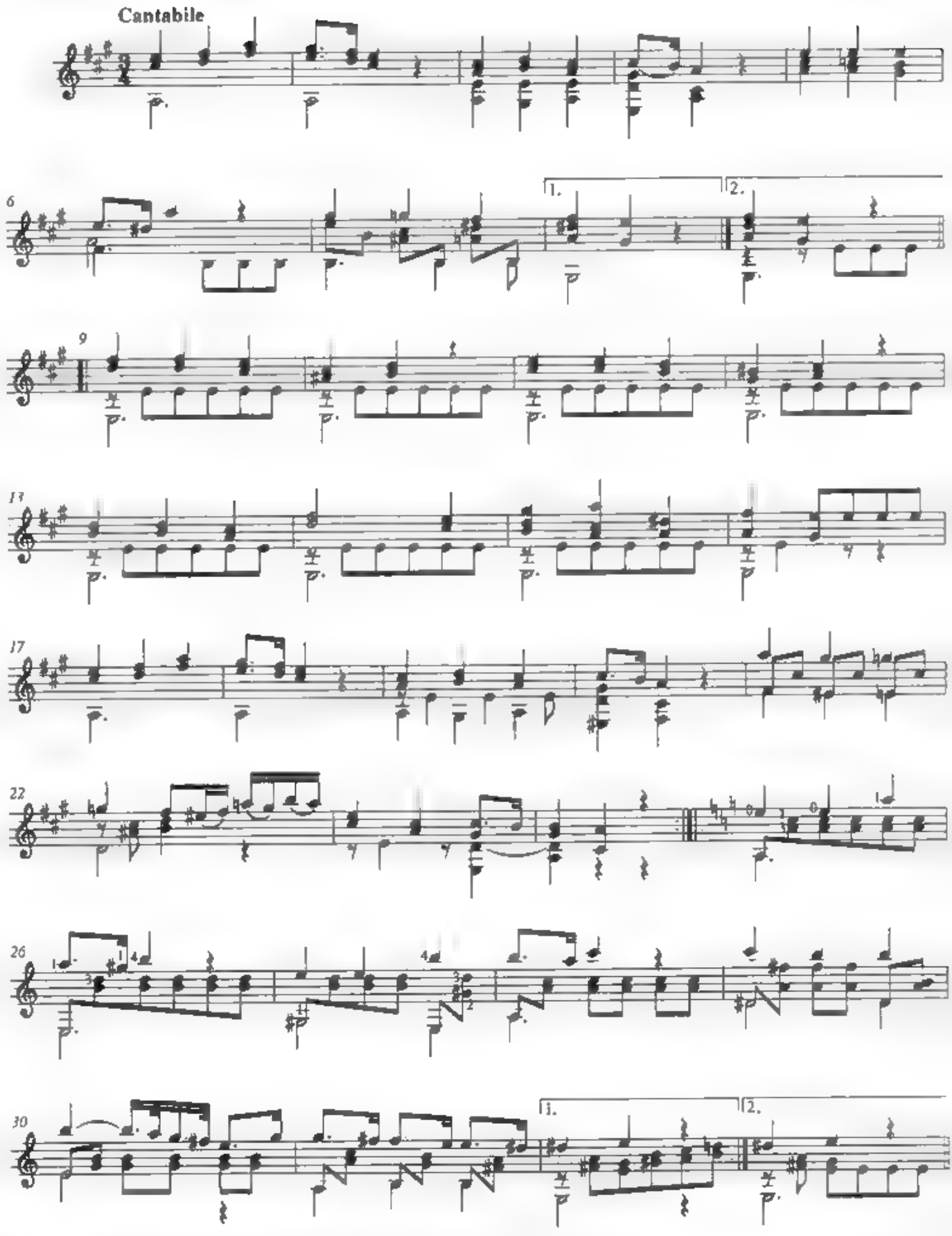

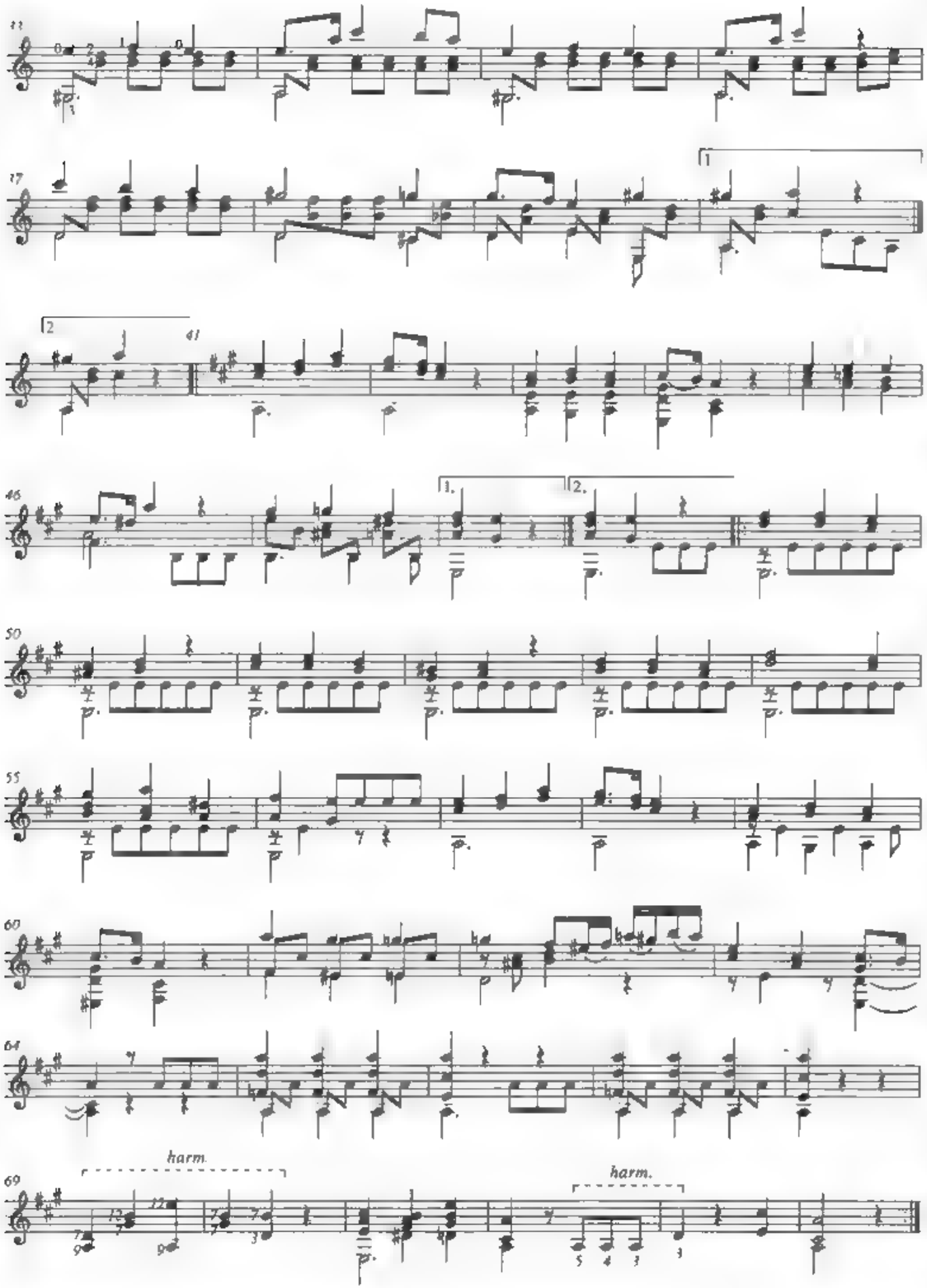
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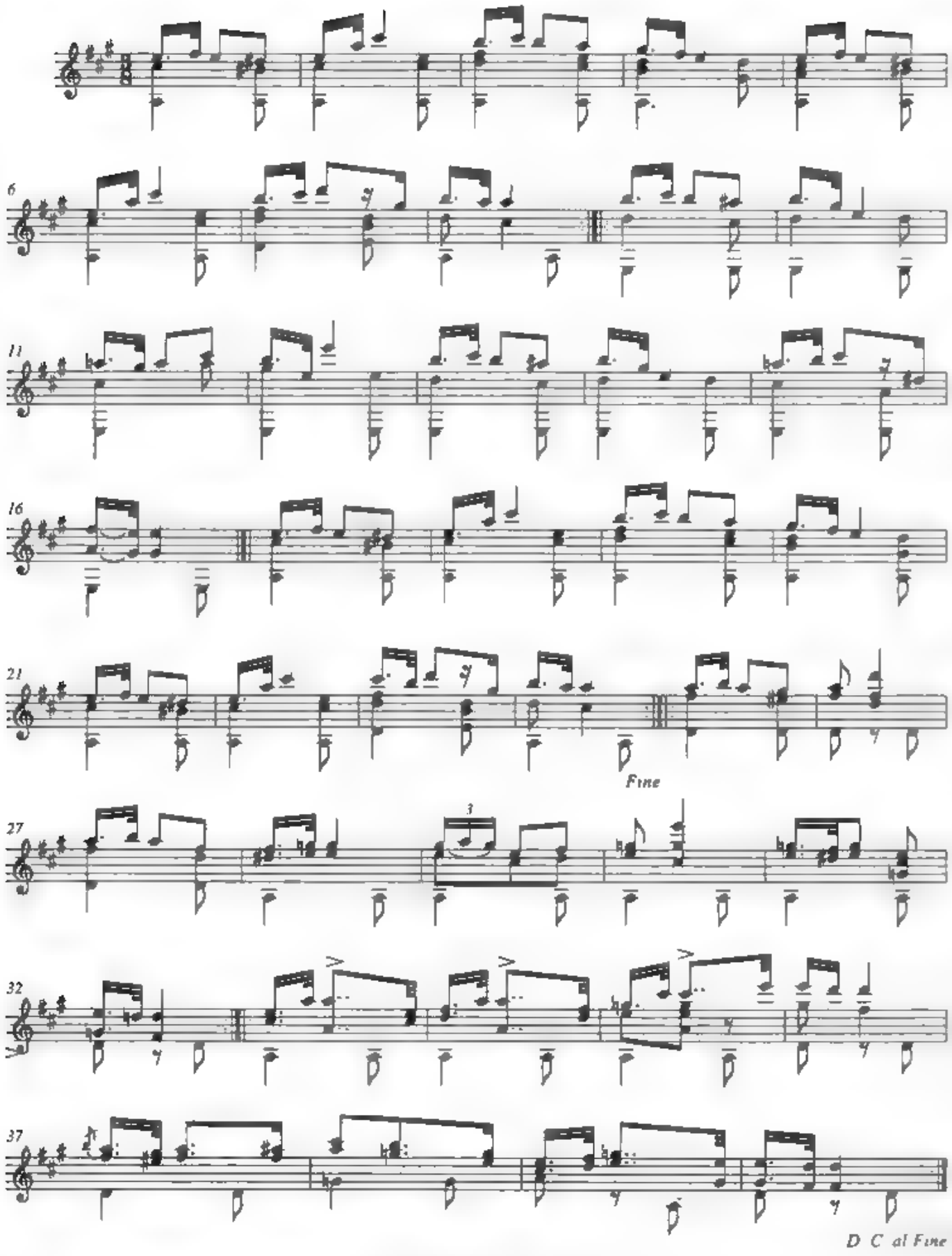
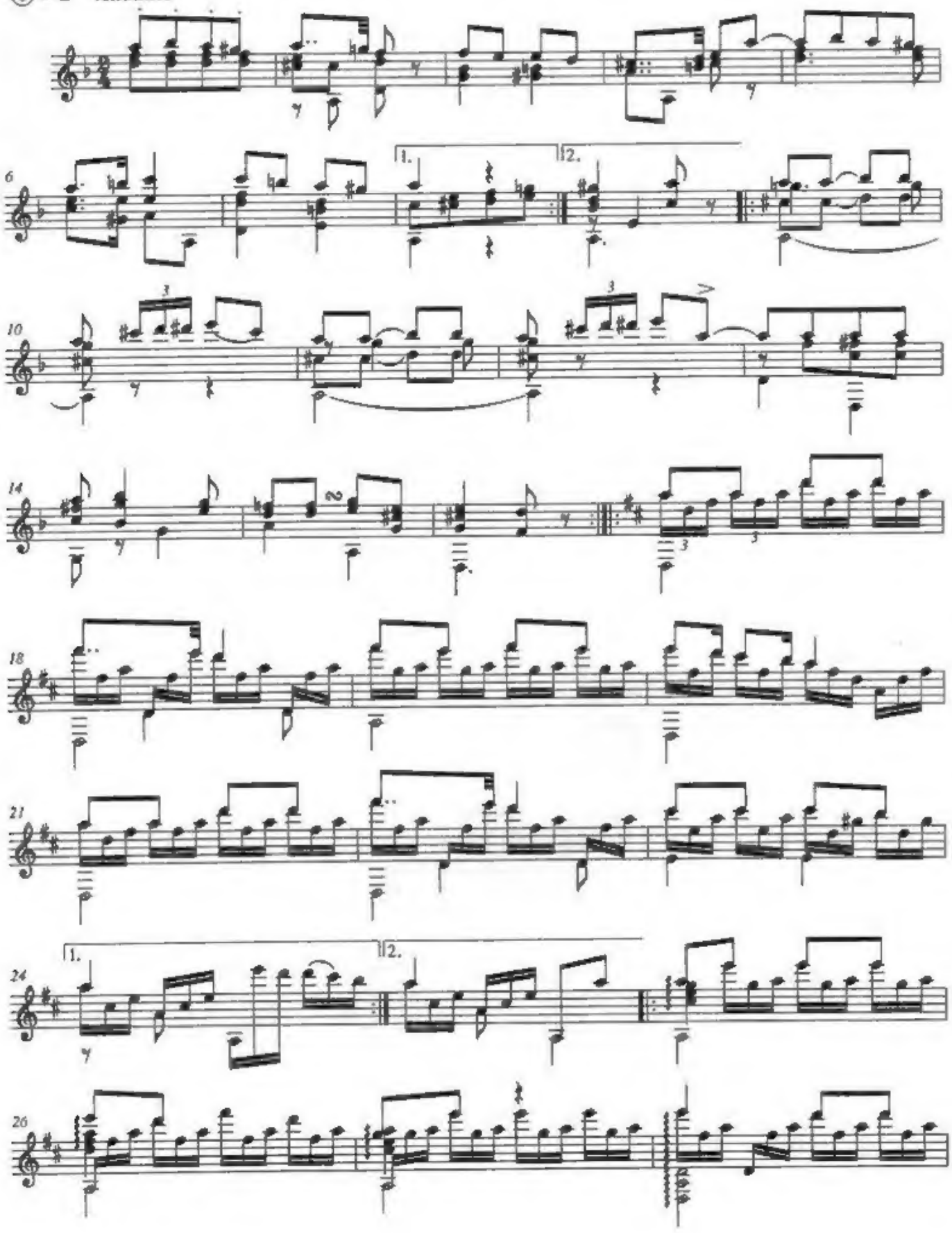
harm.
harm.

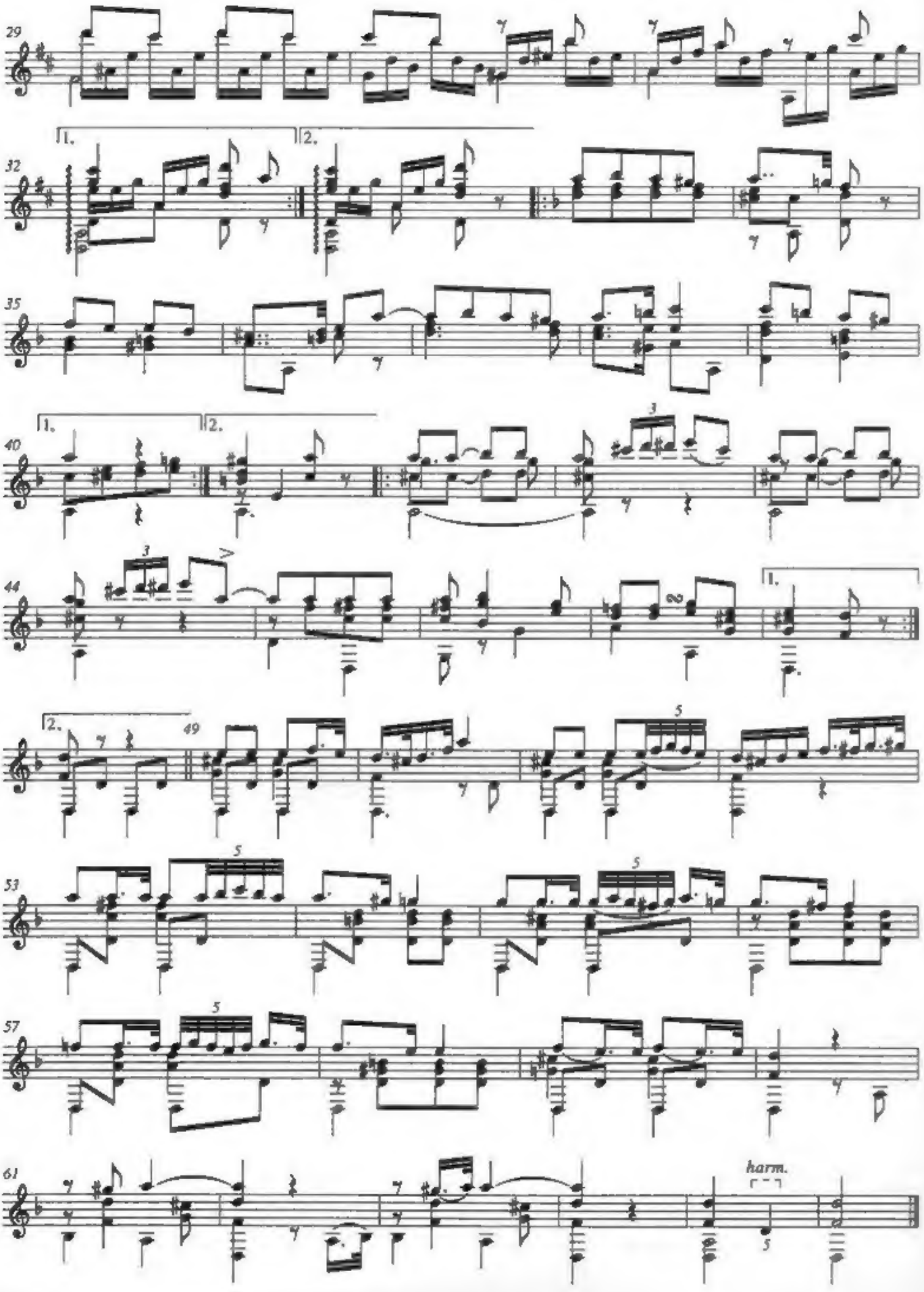
4. MAZURKA



5

⑥ = D **Andante**




29
32
1.
2.
35
40
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2.
3
44
3
1.
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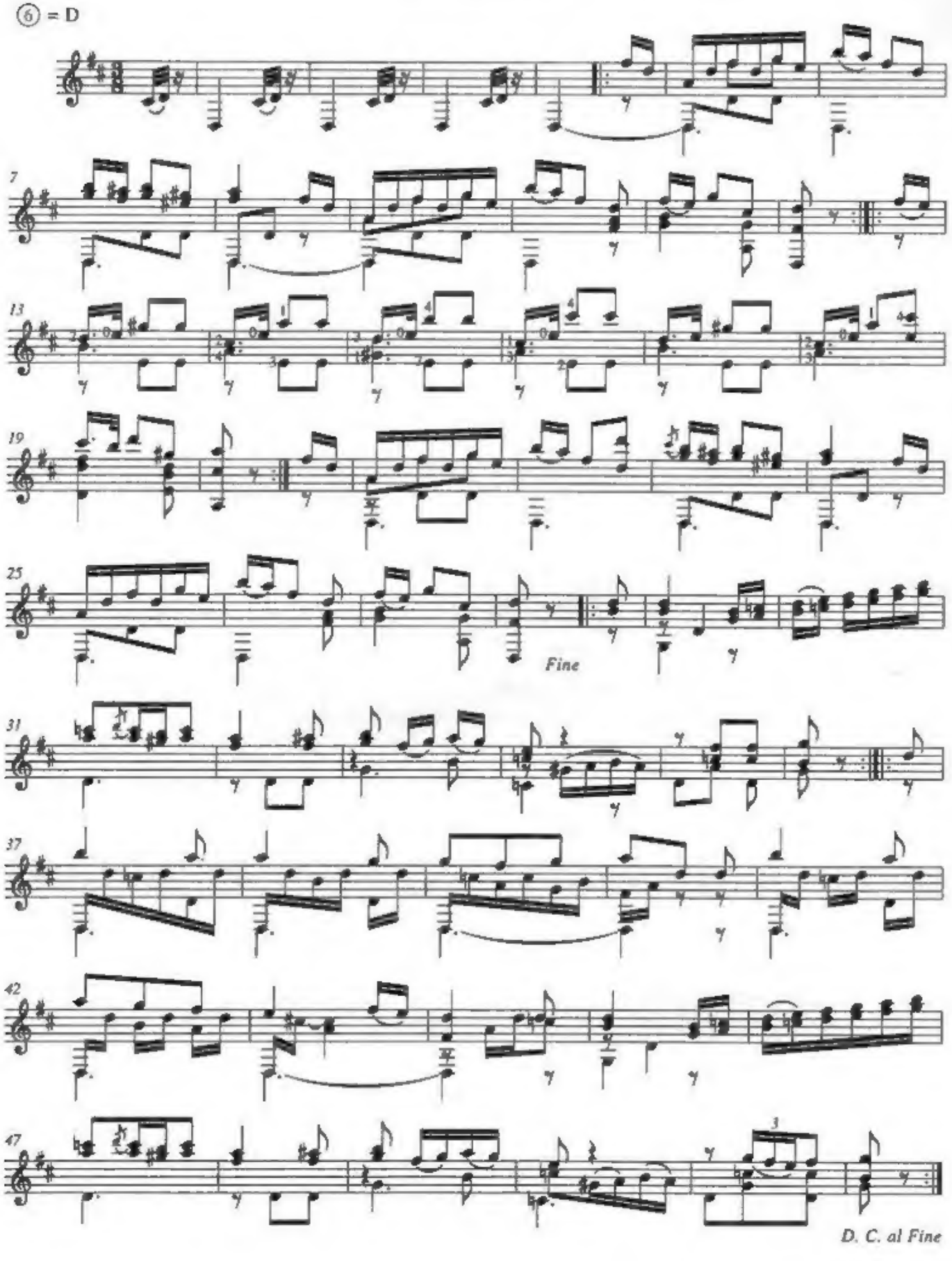
2.
5
53
5
5
57
5
61
harm.
5

6. VALSE



This is Volume 5 of the New Complete Works for Guitar by Fernando Sor, containing opus numbers 33 to 43 for guitar solo, among them the Variations on a Scottish Theme op. 40.

The New Complete Works for Guitar is a modern re-engraved edition in eleven volumes of Sor's music for guitar solo and for guitar duet. All the pieces have been newly edited by Brian Jeffery directly from the original sources, and all the pieces have been newly re-engraved. Volumes 1-7 include the guitar solos, and Volumes 8-11 the duets for two guitars.

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